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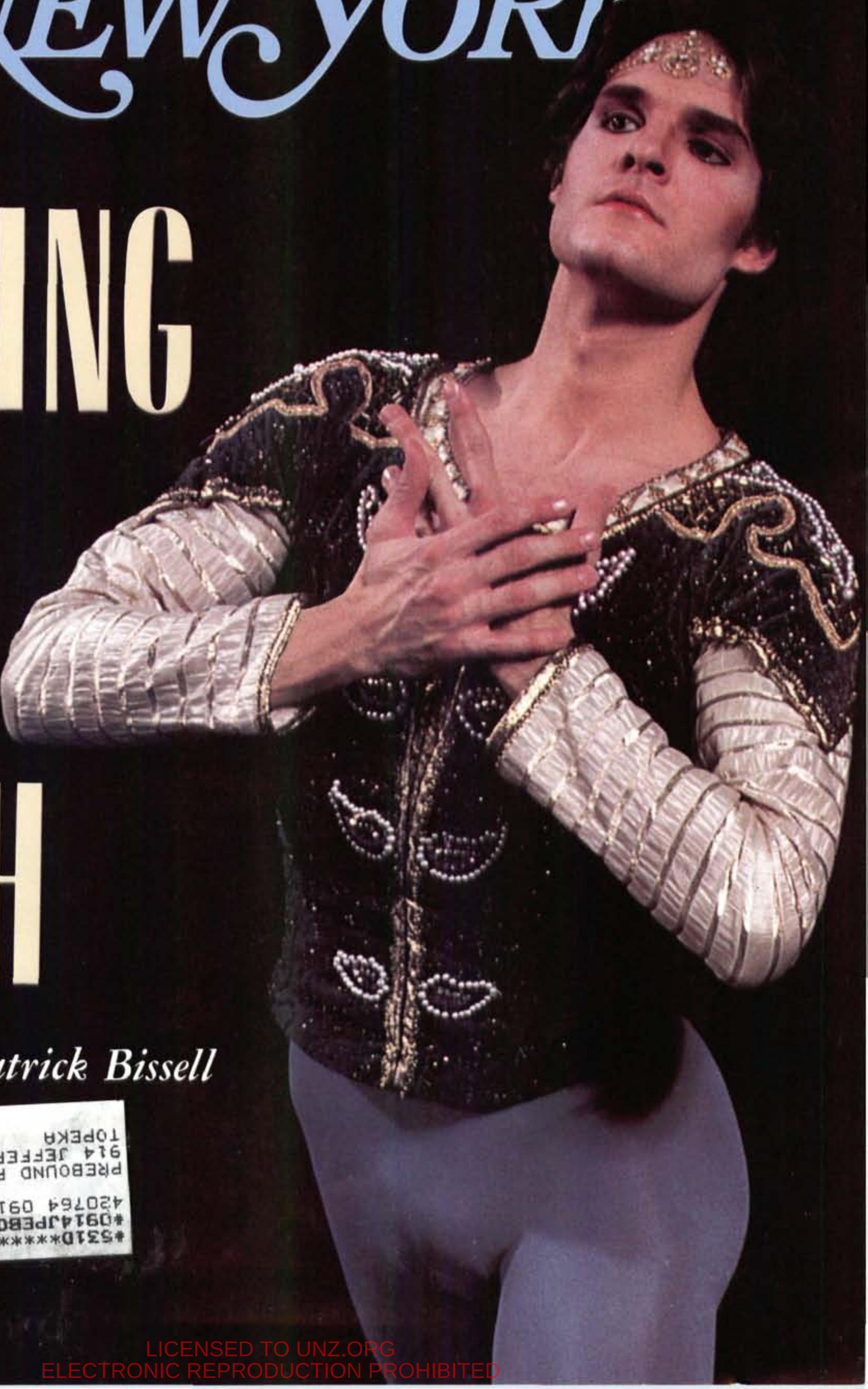

DANCING WITH DEATH

The Long Fall of Patrick Bissell

By Mi

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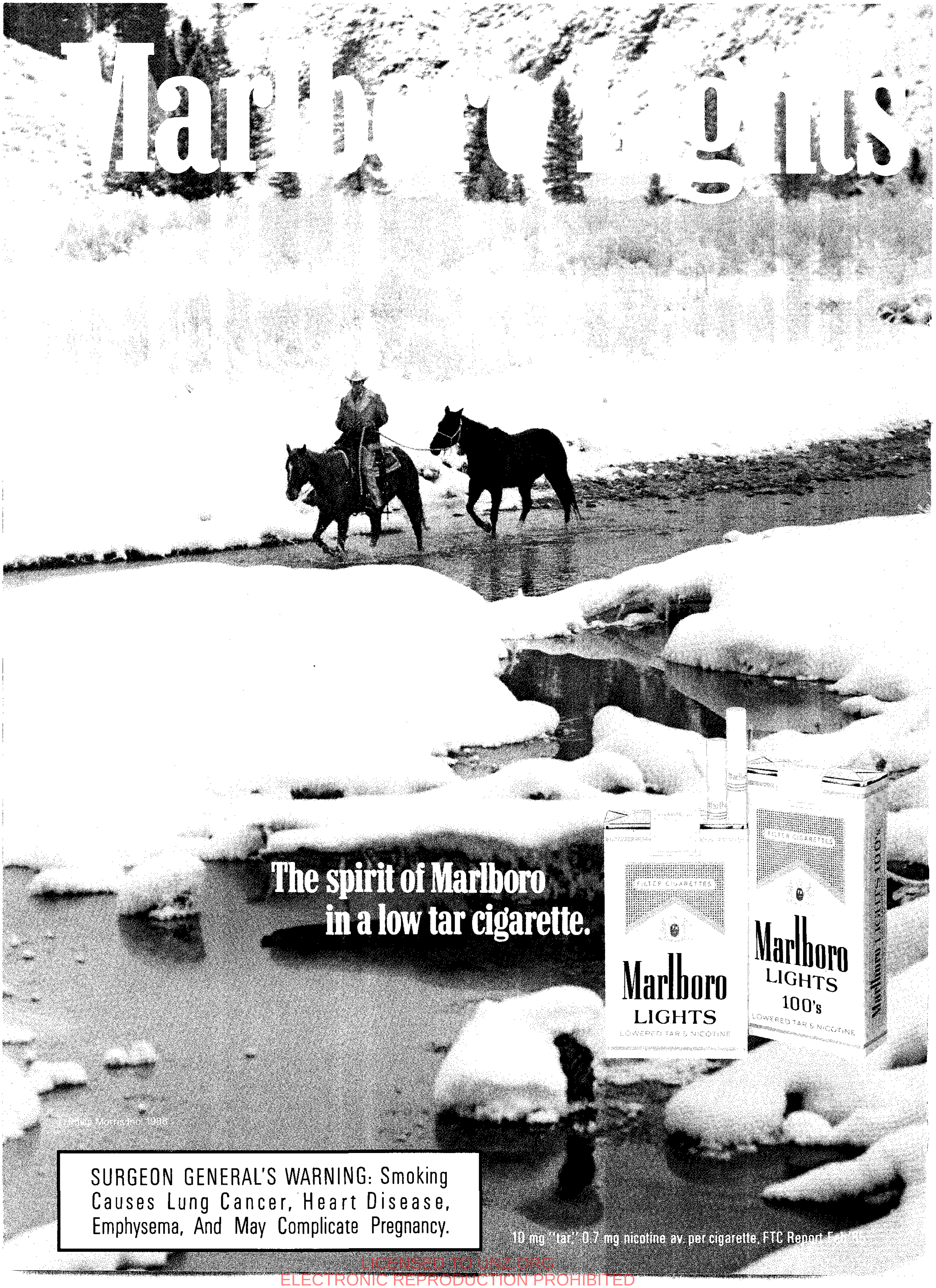
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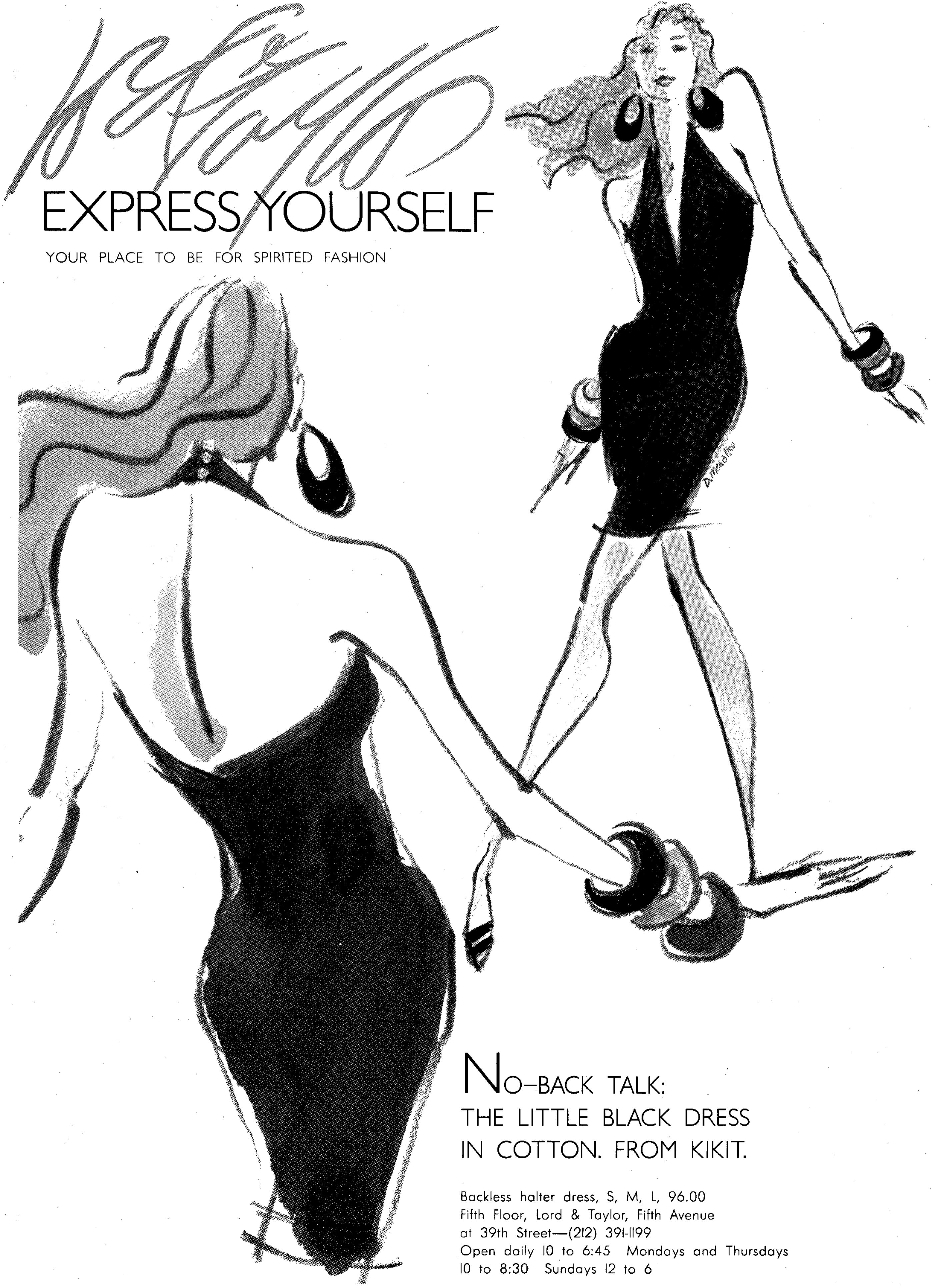

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BY EDWIN DIAMOND AND STEPHEN BATES

This year, the presidential candidates are going with heavy advertising schedules and similar themes: realism, toughness, competence. There's much reliance on immigrant forebears, upscale accomplishments, and direct challenges to the competition. A look at the hot spots of '88.

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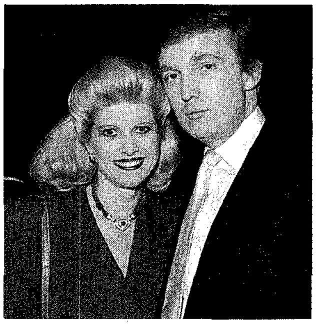
BY JULIE BAUMGOLD

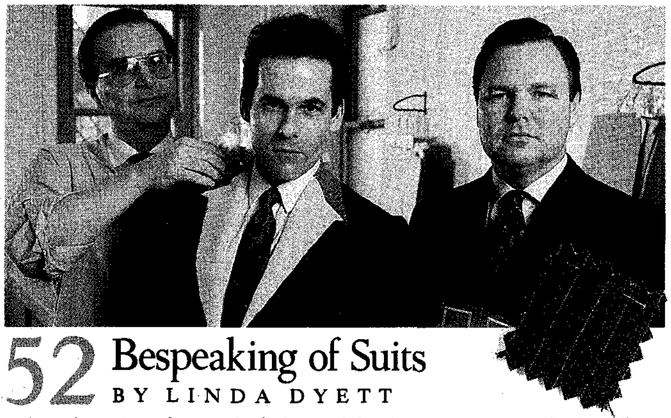


Others in the Trump set may have better jewels or art, but Donald and Ivana have the best toys: the black helicopters; Mar-a-Lago in Palm Beach; a play city on the water in Atlantic City, much of it bearing their name. The Trumps have revived the William Randolph Hearst-style junket, flying their friends to the Paris collections and "the basics" to Atlantic City for the Mike Tyson–Larry Holmes championship fight. Julie Baumgold went along.

42 Dancing With Death

BY MICHAEL STONE

On December 29, Patrick Bissell, 30, a principal dancer for American Ballet Theatre, was found dead in his apartment. Though Bissell had the charisma and natural ability of a major star, his life was a downward spiral. Abused as a child, he'd been drinking and taking drugs since he was ten; at his lowest point, he was fired from ABT, along with Gelsey Kirkland, for drug use. An autopsy report has not been released, but his friends and family are certain that drugs contributed to or caused his death. Says one, "He couldn't get the rules of his life down."

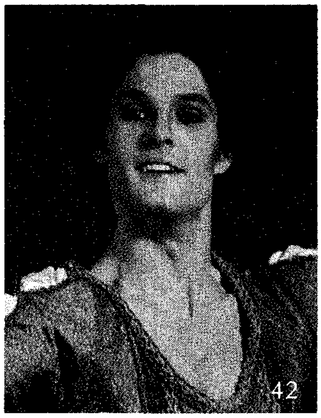


52 Bespeaking of Suits

BY LINDA DYETT

When the price of a good off-the-rack business suit rose as high as $800, many men began to realize that they could buy custom-made for not much more. And in a bespoke suit, a man can get exactly what he wants. A review of New York's custom tailors and their suits.

DEPARTMENTS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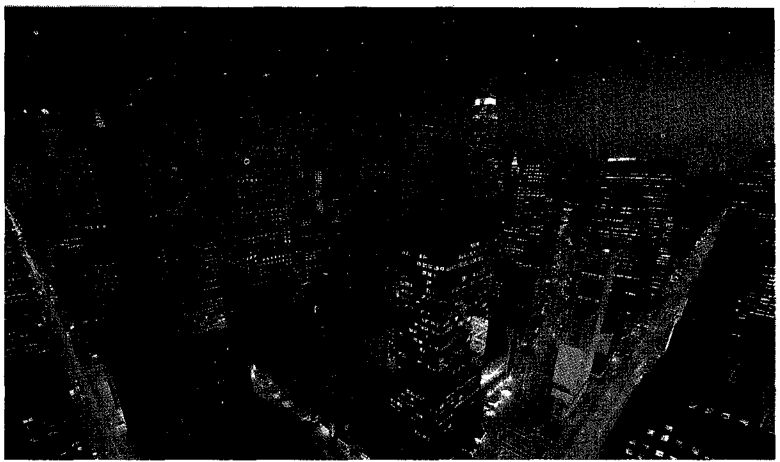

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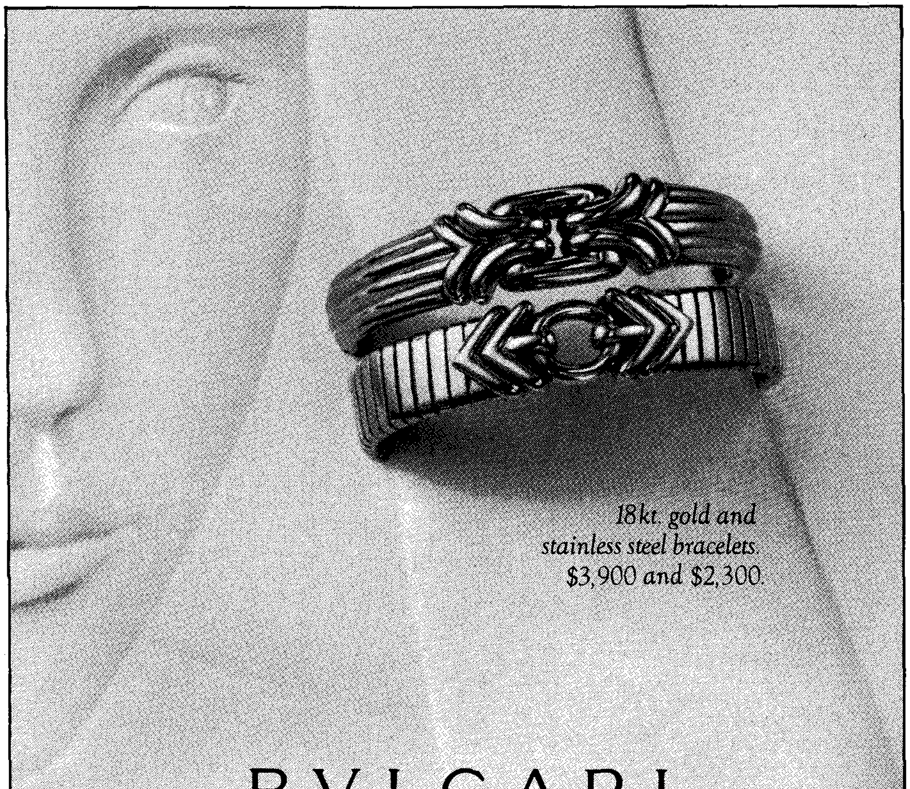

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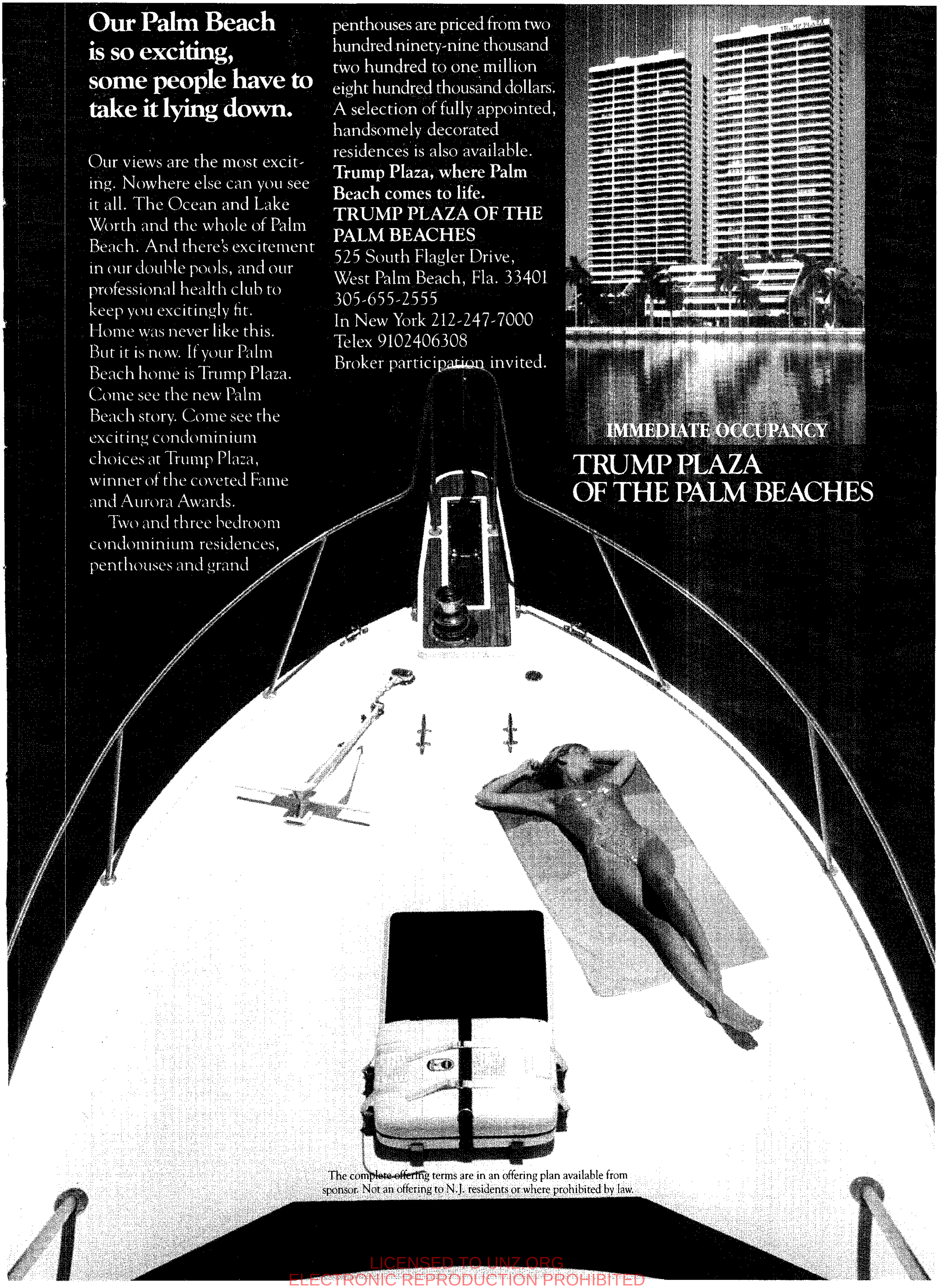

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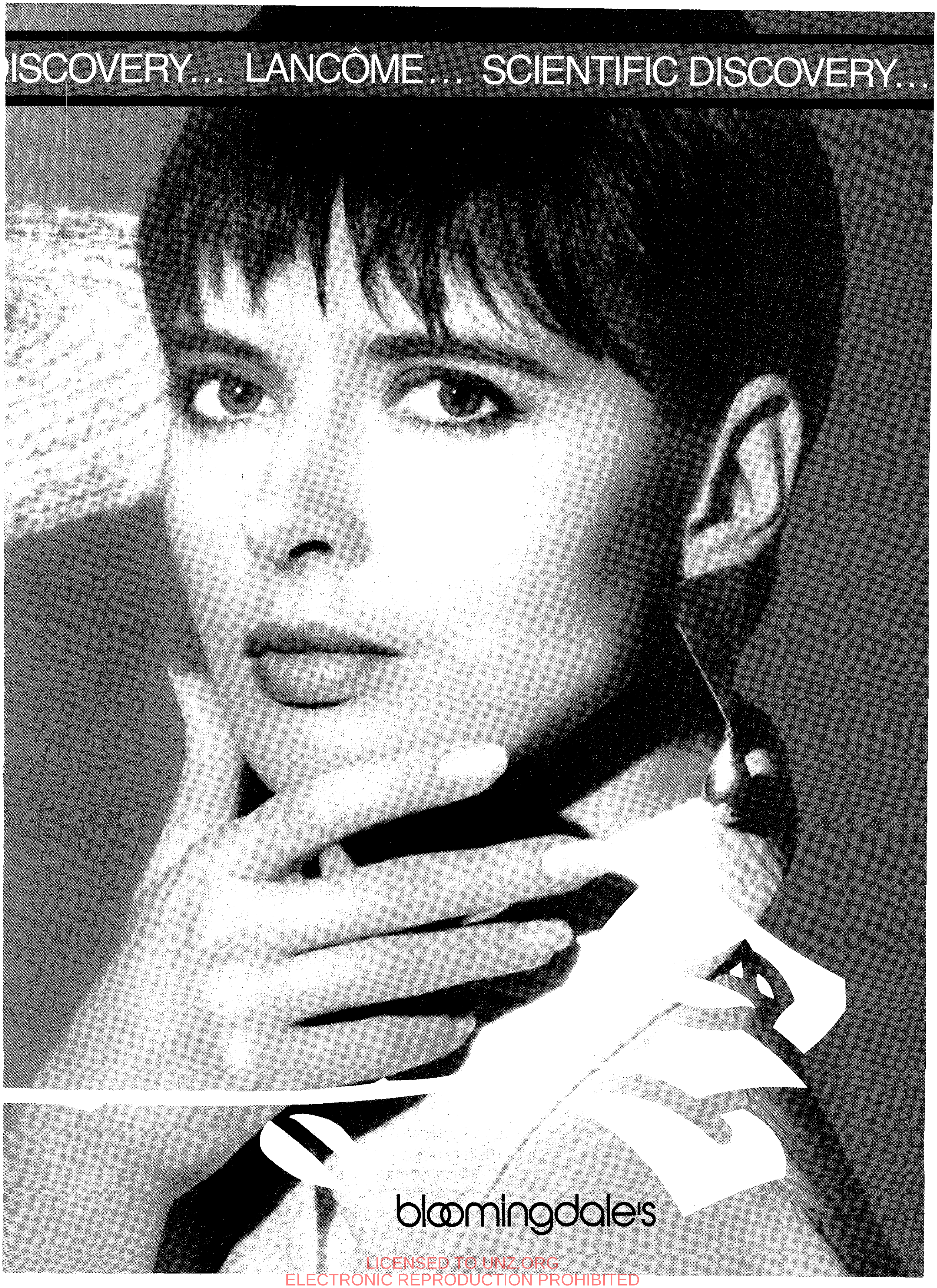
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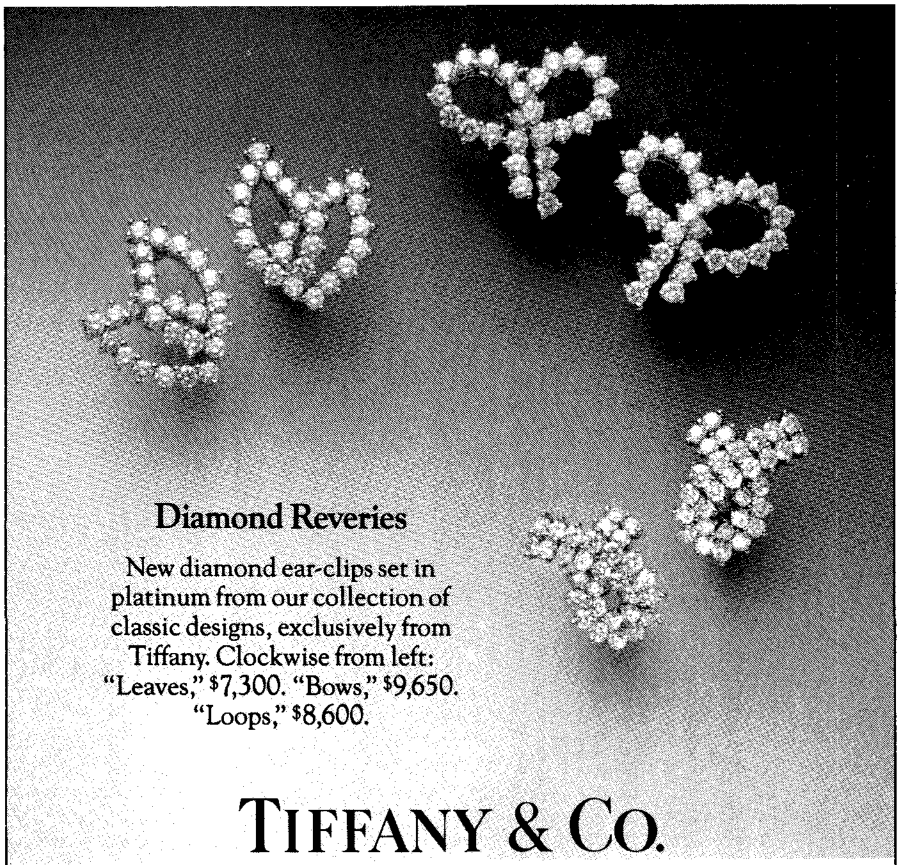
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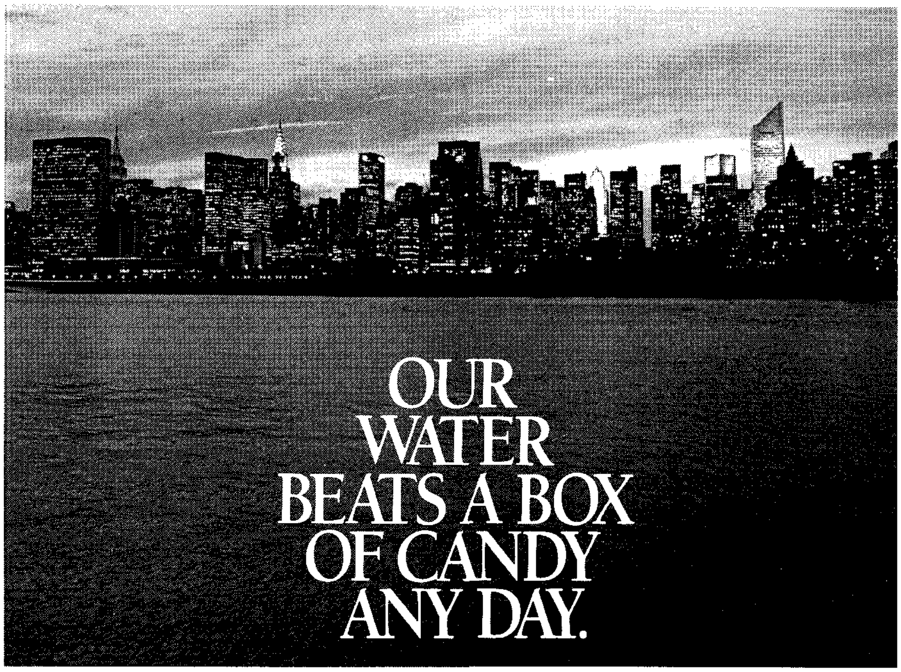

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LETTERS

Model Behavior

ADMITTEDLY, MANY READERS ARE INTERested in learning more about the inner workings of a modeling agency ["Girl Crazy," by Dinah Prince, January 25]. The glitzy, high-voltage lives of these "superstars" hold an untold fascination for those of us whose lives are more mundane. However, the story of John Casablancas's shameless exploitation of aspiring and established young models left a bitter taste in my mouth. Can anyone really empathize with a man whose decadent, hedonistic life-style has led to two failed marriages and a devastating affair with a sixteen-year-old girl? This is hardly a rags-to-riches story about the rewards of free enterprise and diligence. In the future, I hope to see more stories highlighting the lives of entrepreneurs whose success was not achieved at the expense of others.

Peggy Winn
Hyde Park, N.Y.

UNTIL I READ THE ARTICLE ON JOHN Casablancas, I never dreamed that I could be guilty of sex discrimination. Now, if I ever have a daughter who wants to be a model, I would definitely prefer that she sign with an "elderly woman" (Eileen Ford) than with a man who obviously completely lacks anything remotely resembling a healthy personality.

Debra Ross
Manhattan

IT WAS GRATIFYING TO SEE "PAGE SIX" get credit for revealing to the world that John Casablancas had left his wife for one of his sixteen-year-old models, Stephanie Seymour. But, oh, how painful to read further, to where Miss Seymour says, "I mean, 'Page Six,' that's pretty tacky." Where, I wonder, would this teenager prefer to be written about? What does she read—*The Wall Street Journal*? *The New Republic*? Miss Seymour is in better company on "Page Six" than she is in real life, I am sure. Or, to paraphrase Groucho Marx, we've been called tacky by better people than her.

Richard Johnson
Editor, "Page Six"
New York *Post*
Manhattan

JOHN CASABLANCAS SAYS THAT HE starts his models in Europe because "European men look at women in a more

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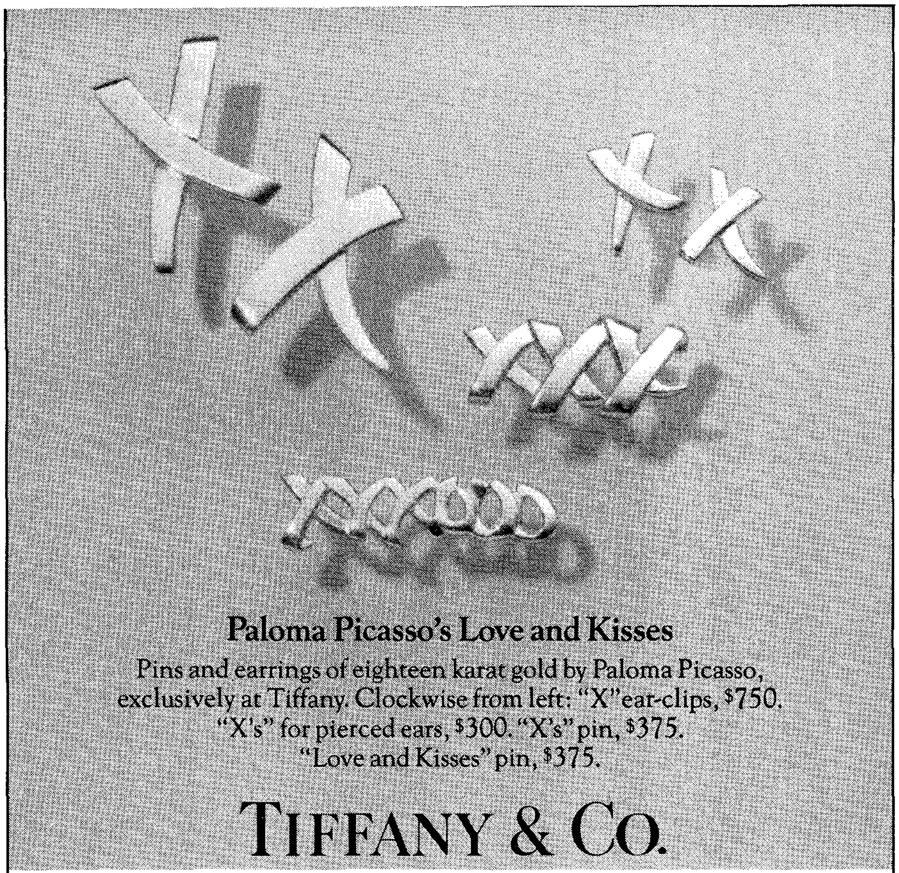

Paloma Picasso's Love and Kisses

Pins and earrings of eighteen karat gold by Paloma Picasso, exclusively at Tiffany. Clockwise from left: "X" ear-clips, $750. "X's" for pierced ears, $300. "X's" pin, $375. "Love and Kisses" pin, $375.

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★ ★
Bryan Miller,
NY Times 8/21/87

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sensual way." Sure they do; European advertising is full of gratuitous female nudity. And now Casablancas plans to bring this tradition here. He and his European counterparts can *keep* their brand of "fashion."

Rena Hecht
Manhattan

JOHN CASABLANCAS IS THE KIND OF CRETIN every father warns his daughter about when she heads for the big city.

Donnalynn Talley Wendt
Manhattan

AS A PRACTICING PEDIATRICIAN, I HAVE applauded your articles on topics like AIDS and child abuse. A magazine as widely read as *New York* is no place for the "perversions" of John Casablancas. A more appropriate venue would be the *American Journal of Psychiatry*.

Scott K. Sokol, M.D.
Queens

JOHN CASABLANCAS IS NOT A SENSUALIST; he's a sexist.

Karen Harris
Manhattan

Design for Living

ALTHOUGH IT IS TRUE THAT MANY HAVE been slow to respond to the AIDS pandemic, a core of dedicated individuals in the interior-design-and-furnishings industry have been hard at work fund-raising for four years ["Intelligencer: AIDS Benefit: Close to Home," by Peg Tyre and Jeannette Walls, January 18]. In early 1984, DIFFA [Design and Interior Furnishings Foundation for AIDS], the first ongoing industry-based AIDS foundation, was formed. We welcome the energies of those who are now helping to raise funds, but we shouldn't forget the early contributions of many small design firms, showrooms, and furnishings manufacturers. Their efforts have made a difference.

George Slowik Jr.
Chairman, DIFFA
Manhattan

A Host of Complaints

I HATE TO BREAK THIS TO YOU, BUT MORTON Downey Jr. is a ripoff of Wally George ["Loud Mouth," by David Blum, January 18]. Anyone living in or around the Los Angeles–Orange County area is quite familiar with George, who has been on the airwaves (on KDOC-TV) for several years, singing the praises of right-wing America. He has invited the Ku Klux Klan and the American Nazi Party on his show. He also proudly displays the American flag and has thrown guests off his show. It sounds as if Morton Downey Jr. has spent too many years in California, trying to emulate Wally George.

Bonnie Meyers
Granada Hills, Calif.

THE FACT THAT MORTON DOWNEY JR. could slap a prominent gay-rights activist without so much as a public reprimand is a shameful commentary on his superiors at WWOR/Channel 9 and its parent company, MCA Broadcasting, Inc. But Downey's behavior should have come as no surprise, considering that he uses his show to spread AIDS hysteria and incite hatred against gay people. As Dr. Mathilde Krim observed in a letter to MCA, "The closest I have come in my life to witnessing something as distasteful as your show was seeing, as a child, Mr. Goebbels making jokes about Jews."

I wonder how long a talk-show host would last at WWOR if he made "kike" or "nigger" jokes and then, as an encore, slapped a representative of B'nai B'rith or the NAACP?

Stephen H. Miller
Chair, Media Committee
Gay & Lesbian Alliance
Against Defamation, Inc.
Manhattan

THANK YOU FOR DAVID BLUM'S PUBLIC-service piece on *The Morton Downey Jr. Show*. Now I know not to bother tuning in.

Lucy Mannix
Brooklyn

By Definition

IN HIS REVIEW OF *The Boys Next Door*, John Simon notes that one of the retarded characters was "allowed to speak up as if sane" ["Theater: Grief and More Grief," January 11]. That should pose no problem, since retarded people *are* sane. "Retardation" refers to intellectual limitations, while "insanity" implies mental derangement.

It is a disgrace that in this day and age, some people don't know the difference.

Debra Wallace Hertz
Darien, Conn.

Assigning Blame

LOOK AT THE POOR LITTLE RICH PEOPLE bemoaning the New York they knew and loved ["You Must Remember This," December 21–28]. I guess it's true what they say about the toughest characters' also being the most sentimental. You rich, greedy bums and your parents are the reason New York is what it is today. You just took, took, took, and remade the city in your image (rich and gleaming on the surface, impoverished below).

But there's hope: You could persuade the city to build (at the taxpayers' expense) a Little Old New York theme park and then charge working slobs like me to see what you took away from us.

Oh, and some of us don't miss the Automats for purely sentimental reasons, bub.

Louis Nicholas Stix
Brooklyn

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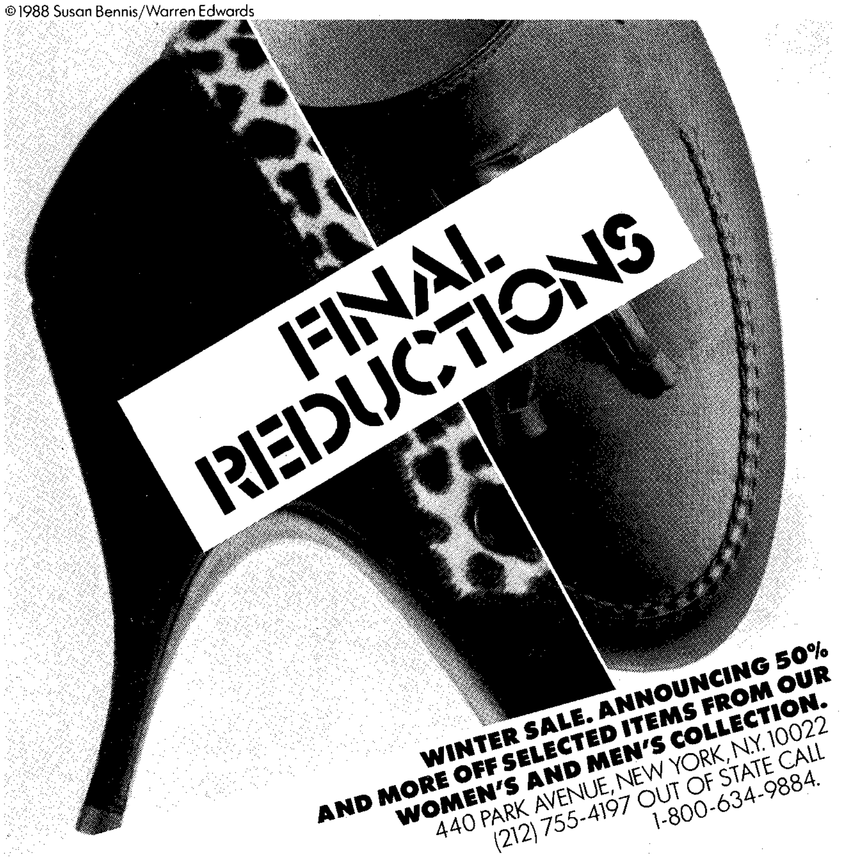

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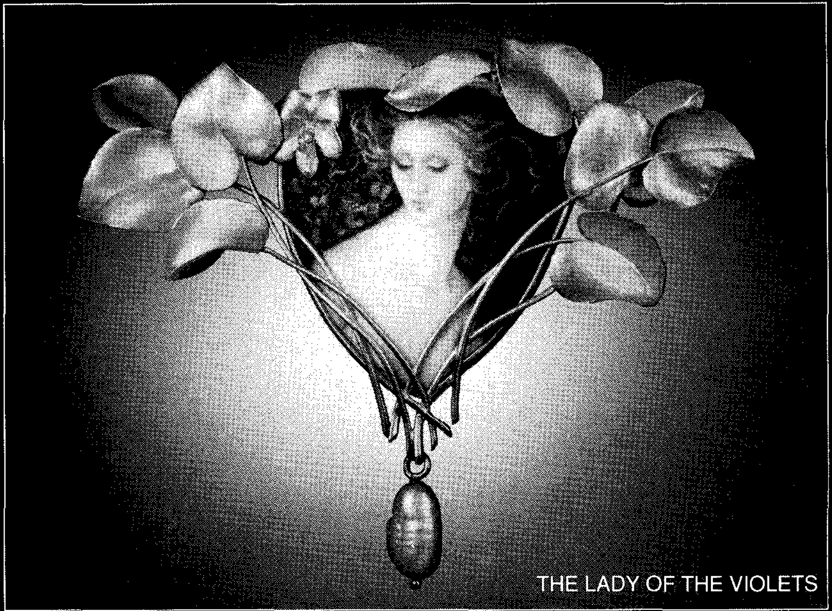

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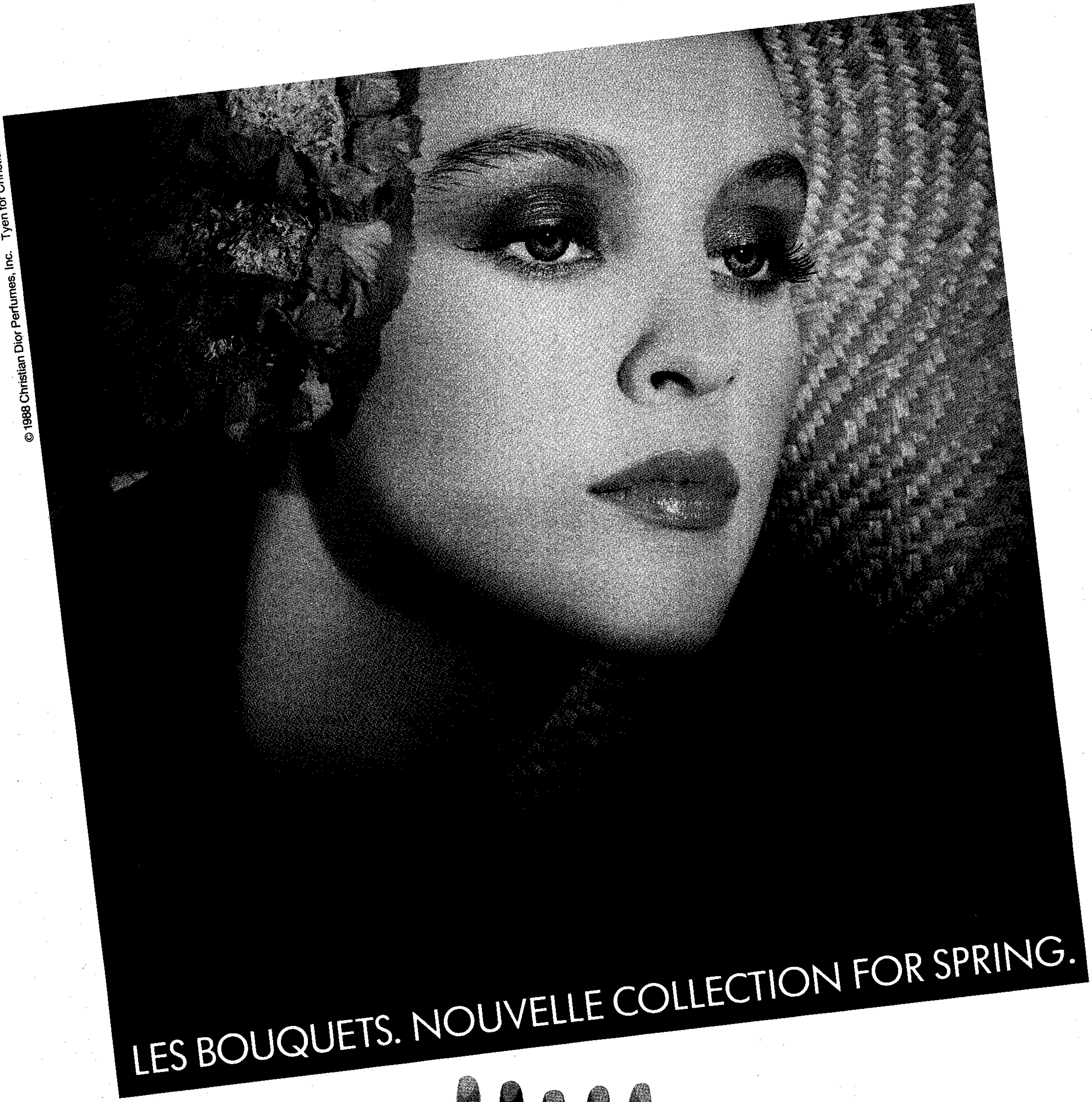
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BY PEG TYRE AND JEANNETTE WALLS

RIDING RUDY...SCRAPPY *TIMES*...COLLECTOR'S CRASH COURSE...BANK TALK

IS GIULIANI PICKING HIS SPOTS?

Is U.S. Attorney Rudolph Giuliani shunning investigations that could damage his political future?

That's what some Democratic critics are asking after learning that Giuliani, a Republican, refused to pursue alleged election improprieties involving an upstate developer and the counsel for the Republican State Committee. That case has fueled one of the most highly publicized investigations by the Commission on Government Integrity.

On December 30, 1985, Walter Jablonski, the Dutchess County elections commissioner, met with Giuliani assistant William Schwartz. Jablonski complained that the Pyramid development companies had spent several hundred thousand dollars to illegally elect Poughkeepsie officials. During that period, Pyramid's counsel was Thomas Spargo, who was also the counsel for the Republican State Committee.

"I went to Giuliani because he has jurisdiction in this county," says Jablonski. "The assistant district attorney I spoke with was very enthusiastic about the case and said he would discuss it with his superiors. But I never heard from him again."

Giuliani couldn't recall the specific case but says his investigations have nothing to do with politics. "Our record shows that we prosecute Democrats and Republicans equally. We never ask about their political affiliations beforehand."

SCULL GOING FOR BROKER

Pop Art collector Ethel Scull was arrested last week and charged with aggravated harassment. A source familiar with the case says she was arrested for allegedly making hundreds of phone calls a night to her stockbroker, who, she claims, lost money for her in the stock market. Scull, 65, whose $18-million art collection was auctioned by Sotheby's in 1986, was photographed and fingerprinted in the 19th Precinct. She is scheduled to appear in Criminal Court next week.

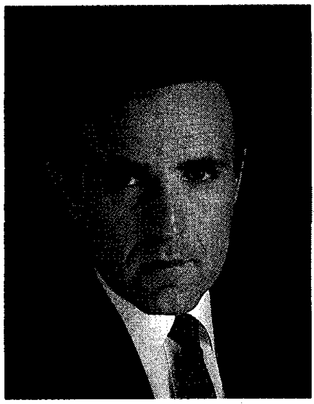
After the market crash, Scull publicly denounced her financial advisers at Shearson Lehman Hutton for having "misled" her. A source at Shearson, however, says that Scull lost no money in the market but simply misread her financial statement.

Scull's lawyer, Ellyn Kessler, says, "This was an attempt by Shearson Lehman to embarrass and harass Ms. Scull and to detract attention from the complaints she has against Shearson." A Shearson spokesman says, "Scull hasn't filed any formal charges, and unless she does so, we have no comment."

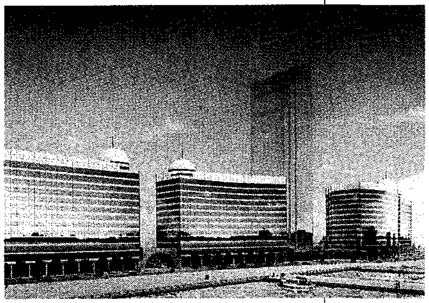
TIMES TALK: JIMMY VS. ARTIE

New York *Times* staffers are talking about the power struggle between managing editor Arthur Gelb and *Times Magazine* editor James Greenfield. The sources say that the trouble flared up two months ago, when Greenfield tried to cancel *The World of New York,* a biannual Sunday magazine about life in the city. *World,* which has been published since November 1984, is the brainchild of Gelb and former executive editor Abe Rosenthal.

Sources say that when Gelb heard Greenfield was killing the magazine, he "hit the roof" and demanded that executive editor Max Frankel intervene. Several days later, *World* staffers, who had been assigned to other parts of the paper, were called back and told that the section would appear in April. "Greenfield has always had a hard-news orientation, and he said he hated the magazine and wanted it killed," says a staffer close to the fight. "Now Gelb has put one of his own men in charge of *World,* who doesn't have to answer to Greenfield. Greenfield has never mentioned the magazine again." Greenfield and Gelb did not return calls.



RUDOLPH GIULIANI



NEWPORT DEVELOPMENT

ETHEL SCULL

CHASE MULLING MOVE TO JERSEY

Senior executives at Chase Manhattan are quietly holding discussions with Sam LeFrak about leasing 1.5 million square feet in his Newport, New Jersey, development. According to real-estate sources, the Chase officials are considering moving the bank's back offices to the site.

Chase Manhattan has offices throughout the city, including its headquarters downtown at One Chase Manhattan Plaza. In the sixties, the bank, then under the leadership of David Rockefeller, was one of the corporations credited with helping to revitalize the financial district.

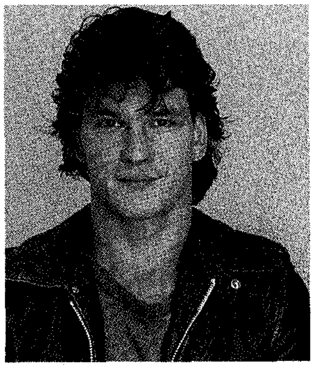
A LeFrak spokesman wouldn't comment on the story, but Wright Elliott, a spokesman at Chase, confirms that the bank is considering a move to LeFrak's New Jersey site. "We want to

Photographs: top, Yvonne Hemsey/Gamma-Liaison; bottom, © Jean Pagliuso 1986, 1988.

TOQUE OF THE TOWN...BROADCAST NEWS...LAUREN'S BOOKED AGAIN...MAGAZINE WATCH

TED KOPPEL

LAUREN BACALL


PATRICK SWAYZE

work as hard as we can to stay in the city," he says. "And we're hoping to get some hard numbers from the mayor's office on sites in New York. But because of economic conditions, we also have to consider leaving."

……

BROOKLYN BEEP WANTS EQUAL TIME

Brooklyn borough president Howard Golden has been holding meetings with the general managers and news directors of WABC, WNBC, and WCBS about the way the television stations cover Brooklyn. Golden charges that the station managers send reporters and crews to cover only stories with "gratuitous violence or the potential for it."

"These meetings are only the beginning. Representatives from concerned Brooklyn-based corporations and community groups are getting together to start lobbying the stations for better coverage," says a Golden source. "The borough president thinks that the stations have a responsibility to the 2.5 million people who live there."

……

NIGHTLINE GETTING TV-MOVIE PARODY

Saturday Night Live writers Al Franken and Tom Davis are working on the script for a television satire of Ted Koppel's *Nightline*, says a source involved in the project. The two-hour ABC-TV movie will be called *Prime Time Held Hostage*. It is about the *Nightline*-like coverage of a political crisis sparked by a third-string television reporter who, while doing a segment on Central American nightlife, is taken hostage. *SCTV* alumnus Rick Moranis, who played Seymour in the movie *Little Shop of Horrors*, will star.

"It's a political comedy about the way we get news, how we analyze it, how it is reported and overreported," says the source. "They are even using some of Koppel's favorite effects, such as the split-screen interviewing technique, and using obscure experts and famous psychologists. Franken and Davis are hoping to get some of their other friends from *SCTV* to be in the movie."

……

BACALL PENNING MORE OF HERSELF

Knopf editor-in-chief Sonny Mehta has signed up actress Lauren Bacall to write a second book about her life. Bacall's first book, the autobiography *By Myself*, was edited by Robert Gottlieb and published by Knopf in 1978.

"Lauren and I have had only preliminary discussions," says Mehta. "But the new book won't be a direct sequel to *By Myself*. It will be based on recurring themes in her life and how her perspective has changed as she has gotten older."

Swifty Lazar, Bacall's agent, says the book will cover events left out of her last book, and her experiences in the past ten years. He says it will be out in 1990.

……

EDITOR FINALLY GETTING *SMART*

Editor Terry McDonell, who has worked at *Outside*, *Rolling Stone*, and *Newsweek*, is finally ready to publish his national quarterly, *Smart*. McDonell says the first issue will go on sale in June. The staff will include former *Life* publisher Charles Whittingham and former *Art & Antiques* editor Alexandra Anderson, and the magazine will have stories by Hunter Thompson and Peter Maas. "*Smart* is going to be a hip general-interest magazine with a deep suspicion of what is hip," says McDonell. . . . *Rolling Stone* senior writer Kurt Loder is joining MTV next week as part of the station's effort to beef up its news coverage. Loder, who co-authored *I, Tina*, Tina Turner's autobiography, says, "I won't be a V.J. I'll help anchor the ten-minute news spots and do interviews and book and film reviews."

……

RESTAURANT NOTES FROM ALL OVER

Wolfgang Puck is negotiating with officials at Times Mirror and Gannett to write a weekly syndicated column on food and wine. The Los Angeles chef, who owns Spago and Chinois on Main, says, "There are a lot of food writers. But not many look at food and wine from the professional viewpoint.". . . *Dirty Dancing* star Patrick Swayze is teaming up with restaurateur Bobby Ochs to open a café on the Upper East Side, according to a restaurant source. Called Mulholland Drive Café, it will open in early April and serve such American dishes as southern-fried chicken and black-bean soup. Mulholland Drive Café will be Swayze's first venture in the food business. . . . The owners of Ciaobella are opening a new restaurant at Fifth Avenue and 9th Street. The restaurant, which is expected to open in late April, will have an Art Deco interior. Three or four chefs are being brought in from Italy to prepare the Northern Italian food that co-owner Enrico Proietti calls "somewhat more sophisticated and elegant" than Ciaobella's.

Photographs: top, Allen Tannenbaum/Sygma; center, Arnaud Borrel/Gamma-Liaison; bottom, Jack Shear/Outline.

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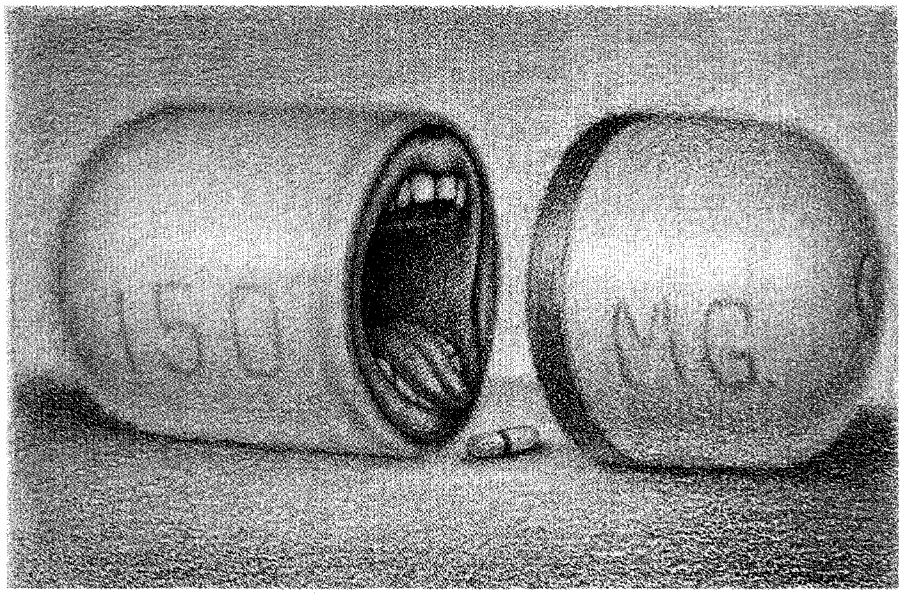

HUNGRY FOR DEALS: *A "fragmented" industry long overdue for consolidation.*

BUYERS GOBBLE UP DRUG FIRMS

NORMAN MEIER THINKS HIS TINY MIAMI pharmaceutical company, Columbia Laboratories, has come up with two nifty new products: an aspirin powder that dissolves in water and has no taste or color, and a breath freshener that can last twelve hours.

Whether the world actually wants either product remains to be seen. But Meier has something in his favor besides a knack for helping develop products that people want to buy: a knack for developing companies that other companies want. His American Urologicals, for instance, was acquired by Key Pharmaceuticals in the early seventies, and he was still a big stockholder in Key when that company was acquired a year and a half ago. In a way, his track record is a model for what's going on in the drug industry today.

Meier says he isn't shopping Columbia; he just wants his new products to be successful. But his timing is impeccable. The aspirin and breath freshener are being developed at a time when Wall Street and corporate America seem to be head-over-heels in love with the drug business. Indeed, drug companies are the hottest area of takeovers today.

In the past few weeks, Sterling Drug, the maker of Bayer aspirin, and A. H. Robins, which sells the Robitussin line of cough syrups, both agreed to be bought out. The multi-billion-dollar deals capped weeks of frantic bidding by some of the world's most astute firms. Sterling will end up being owned by Eastman Kodak, the photography company that has been eager to enter the pharmaceutical business, and A. H. Robins will become part of American Home Products, one of the largest marketers of over-the-counter and prescription medicines.

But Wall Street doesn't think the hunger for drug companies will be sated by these two deals. In fact, with little else keeping them busy these past few weeks, speculators have been furiously tracking down rumors about the next drug company to be acquired.

"Because of what's happened to Sterling and what's happened to Robins, boardrooms around the world are saying, 'Hey, we don't want to miss an opportunity,'" says David Saks, a drug-industry consultant.

Hemant Shah, an analyst for Nomura Securities, thinks the drug industry is long overdue for a consolidation. "It's a very fragmented business," he says, pointing out that more than 100 companies share 70 percent of the business. "It's too fragmented. There's a lot of duplicate expense."

Who are the top candidates for a takeover? Analysts think Rorer Group, SmithKline Beckman, and Warner-Lambert are three big firms that could find themselves looking down the wrong end of a raider's rifle.

But there are other, smaller firms—especially those in need of capital for developing new products—that might be tempted to merge. In this group, analysts list LyphoMed, which produces a drug to treat patients with early signs of AIDS; Syntex Corporation, which has a new heart drug called Nicardipine; Par Pharmaceuticals, which copies drugs whose patents have recently run out; and biotechnology firms like Chiron and Amgen.

Big companies have several reasons for wanting to buy little outfits that have discovered hot new products. For one thing, a new prescription drug is given seventeen years of patent protection by the U.S. government—in essence, a monopoly. And drugs, whether prescription or over-the-counter, tend to be "cash cows," which a company can milk for years after the development costs are covered.

Kodak's interest in Sterling added another dimension to the takeover situation. In recent months, most Wall Street experts believed that foreign drug companies looking for a distribution network in the United States would try to take advantage of the weak dollar by making acquisitions. But by readily topping a bid for Sterling by Hoffmann-LaRoche, the Swiss drug-maker, Kodak showed that American companies were also in the running.

Why, if their prospects are so good, do the smaller drug companies allow themselves to be taken over? For one thing, bigger companies can make and sell new products at lower costs. A product that can be successfully—and profitably—introduced by a big company might flop if brought out by a firm with less money. And a big drug company like Merck, Pfizer, or Squibb (all thought to be too big to be taken over) can distribute a new product cheaply through its existing channels. A smaller company would have to assume the expense of setting up its own sales force.

What are the chances of Meier's going through his third buy-out with newly formed Columbia Labs? Probably pretty good, if the water-soluble aspirin (Fasprin 1000) and the breath freshener prove successful. In fact, chewing-gum and other companies are already said to be eyeing his patented time-release breath-freshening technology in hopes of making a gum that keeps its flavor for up to five hours.

A TAKEOVER 'ICEBERG'

JANUARY TURNED INTO A BIG MONTH FOR takeovers—with about $13.9 billion in

Illustration by Tom Sciacca.

deals—and one investment banker for a major Wall Street firm says this is "just the tip of the iceberg."

How many more deals are in the works? The banker, who asked not to be named, claims he has twenty deals sitting on his desk that haven't yet been announced. Of those, the banker says, at least a dozen are likely to survive the initial weeding-out process.

Why so many deals? Companies are just now shaking off the effects of the October stock-market crash, and they want to make acquisitions before the next administration in Washington tightens antitrust regulations. Which industries will see the most mergers? "Across the board," the banker says.

THE PARENT WATCH

FAMILIES IN WHICH BOTH MOM AND DAD are working have always worried about what to do with the kids. And soon, experts say, they will start fretting over who'll take care of Grandma and Grandpa.

With the average life expectancy now 72 years, the graying baby-boom generation will start pressing employers to provide what experts are calling "elder care" benefits.

"It's the other end of child care," says Margaret Magnus of Costa Mesa, California, editor of *Personnel Journal.* "People in their forties and fifties are becoming more responsible for taking care of their parents." She thinks elder care will be second only to child care as the major employee-benefit issue of the nineties and beyond.

The reason? There will be 55 million people—about 20 percent of the nation's population—over 65 in the year 2030, compared with just 25 million in 1980.

Some companies are already providing elder-care benefits in an effort to keep valuable, experienced employees. John Bassett Place, who heads DDC/Developmental Child Care, Inc., a consulting firm, says about 25 companies are providing information to employees about caring for the elderly, and one firm, Remington Products, is launching a program to help care for older relatives.

TRACKING A TIMER

INVESTORS WILL HAVE ONE MORE chance to get out of the stock market on a high note, predicts Lynn Elgert, a well-regarded market timer. But they will have to act quickly during the next rally.

Elgert, who was recently rated the nation's top market timer by *Hulbert Financial Digest,* is predicting that the Dow Jones Industrial Average will drop to around 1,600 by April (from its current level of around 1,930) before rallying 500 to 600 points by the end of 1988.

"That rally will catch most people off guard," Elgert says. But he is urging investors not to get trapped in the market when this happens, because stock prices will head much lower soon afterward.

"The market may give people a second chance to get out," Elgert says. But if they don't take the opportunity, "they'll get their heads handed to them."

MILLIONS IN LOST FUNDS

MILLIONS OF PEOPLE LOST MONEY ON Wall Street last year. And a lot simply misplaced it.

According to Henry E. Nass of the Abandoned Funds Research Company, brokerage firms turned over $60 million to New York State in 1987 after the owners could not be located.

Topping the list was Merrill Lynch, the nation's biggest broker, which couldn't find the owners of $10.1 million in assets. Shearson Lehman Brothers turned over $5.7 million, and Prudential-Bache and E. F. Hutton both turned over $4.3-million.

Where does this money come from? Some people die and the heirs can't be found. Some dividends never catch up to the stock owner. And sometimes, the research company says, checks sent by brokerage firms to clients are never cashed. The firms have three years in which to locate the owner but then must turn the assets over to the state.

While the amount of money left unclaimed at brokerage firms has been increasing sharply over the past ten years, banks are still the champs in unclaimed assets. They turned over $98.4 million to the state last year.

THE RUNOFF

BALLY MANUFACTURING'S MANAGEMENT is said to be acting through intermediaries to contact a number of possible partners for a leveraged buy-out. One person who got a call said Bally is trying to do it very quietly. But someone apparently already knows: Bally's stock has been climbing steadily for weeks.... What touched off the defection of Bruce Wasserstein and Joseph Perella last week from First Boston? One source says the investment firm refused to back Campeau Corporation's bid for Federated stores with a bridge loan, and that brought to a head the pair's long-simmering frustrations about First Boston's role as a merchant bank.... Analyst Monroe Greenstein told people at Bear Stearns last week that Zayre was worth $25 per share in a buy-out; when that assessment leaked out to Wall Street, the retailer's stock soared to around $20. Is anyone actually stalking Zayre? "I know nothing," Greenstein says. But he calls Zayre a "good prospect." ▬

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WHISTLING DIXIE

TENNESSEE TWO: *Gore campaigning with his wife, Tipper.*

DOWN-HOME GORE

IN MY ENDLESS QUEST FOR ORDER AMID the chaos of presidential politics, I came to a sudden realization last week: The candidates who've "rediscovered" their "roots"—a daunting, inevitably public, emotional, and often fantastic (i.e., imaginary) voyage—have done better than those who haven't. For example:

☐ Governor Michael Dukakis, better known for efficiency than ethnicity back home in Massachusetts, suddenly emerged as Greek and proud of it; recently, he has gone even further and discovered in himself a decidedly Mediterranean oratorical passion that had eluded him through three decades of public life.

☐ Congressman Richard Gephardt, who first advertised himself as the consummate Washington insider, prospered when he suddenly rediscovered his roots as a prairie-fire-breathing populist, the illegitimate great-grandson of William Jennings Bryan.

☐ Senator Bob Dole, another Beltway habitué, has learned—like Dorothy in *The Wizard of Oz*—that it is good to come from Kansas and be "one of us."

☐ Even Vice-President George Bush managed to recapture his glory days as a World War II fighter ace, when he dive-bombed Dan Rather in the battle of "Tension City."

And then there is the strange case of Senator Albert Gore Jr. of Tennessee—who is one of the more intelligent and sophisticated politicians at large this season, but who spent last week wandering around the South quoting Minnie Pearl and spinning tales about how he used to hypnotize chickens on the front porch back home in Carthage, Tennessee.

In fairness, the issue of fowl-trancing was raised by a Georgia state senator while introducing Gore to that august body; but it must be noted that the candidate was far more willing to describe the details of this arcane art than to set forward a specific plan for reducing the budget deficit. (Okay, I know you're curious: "You hold the bird down with one arm," Gore claims, "then rotate a stick or your index finger in a circular motion around the chicken's head. After numerous circuits, the bird will fall into a trance. It can then be used as a doorstop or a football, though I never did that. I just lined them up on the porch.")

That Al Gore is no cracker is a secret only to his audiences. He was raised primarily in Washington—his father, of course, was a well-known senator in the fifties and sixties—then went to Harvard, where he did not major in sharecropping. He has been widely regarded as one of the most promising members of Congress ever since he was first elected, in 1976. "He was just about the best congressman I ever worked with on consumer and environmental issues," said Mark Green, who was in charge of Ralph Nader's Congress Watch project in the seventies. "He was extraordinary in hearings—the furthest thing from the stereotype of the pol who gets fed questions from his staff."

Such respect was the order of the day among Gore's colleagues, especially those his age, on Capitol Hill: "You'd look at him back then," said a New York congressman, "and say to yourself, 'This guy is going to be president someday.' He had talent, looks, ambition—it was really obnoxious."

A good part of the subtext of this presidential campaign is the common recognition that Gore—still only 39—has the brightest future of the seven Democrats stumbling toward the nomination. The same conventional wisdom, however, says he's too young and inexperienced to win this year. So he's running a rather unlikely (for him) form of guerrilla campaign, trying to leverage his strength as the only Southerner in the field. "You've got to get with those rednecks—wake 'em up, crank 'em up, and get 'em going," said Tennessee governor Ned McWherter, a great bullfrog of a man who is beloved in the region and perhaps Gore's most effective supporter.

This has to be something of a mind-bend for Albert Gore Jr., who isn't a snob, but who doesn't strike me as one of the bare-chested guys in the bleachers at the Talladega 500, either. He is giving it his best shot, though: dropping his *g*'s, remindin' folks he's a Vietnam veteran (but neglecting to mention that he was bitterly opposed to the war), chattin' on about the various Gore cousins scattered throughout the region, saying that he and his wife, Tipper, live on a farm 50 miles east of Nashville, and subtly bashing the damn Yankees without putting much of a dent in his moderate-liberal principles.

Last fall, he noisily pulled his troops—never much more than a platoon—out of Iowa (which he has gradually come to call "Ah-uh-wuh"). He's been ridiculing the caucuses—and the candidates who take them seriously—ever since, talking about "litmus tests" and "the few small, powerful groups" who "control the process," thereby using Iowa as a buzzword that spells Mondale-McGovern to southern audiences. This is as close to real, red-meat cracker-pandering as he gets, and it's an open question whether it'll play on March 8—Super Tuesday—when twenty states, most of them southern, go to the polls.

The question is particularly apt since moderate white males, who are said to be the key to winning the South and the White House, will be able to get the real thing (candidates who oppose gun control, support aid to the *contras*, and don't trust the Russkies) over on the Republican side.

So Gore's playing a weak hand, but he has played it deftly—and with none of his rivals holding very strong cards, there's been a growing suspicion that he might have a chance to bluff his way past Super Tuesday and into the big northern

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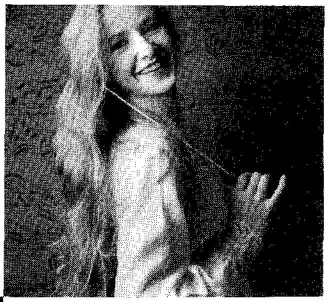

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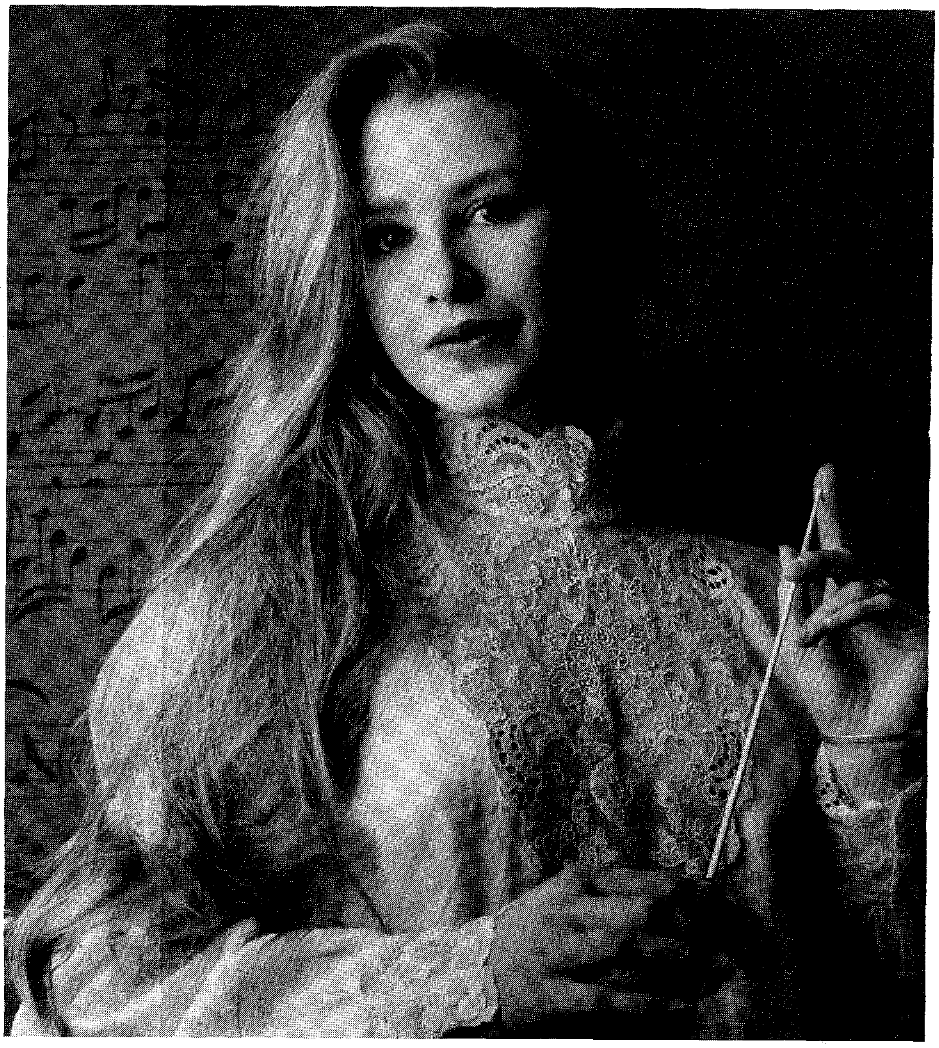

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primaries. Of course, the more likely scenario is that his campaign will be buried in the blizzard of attention going to the winner or winners of Iowa and New Hampshire, who would then head south with momentum, if not "roots." Particularly nettlesome is the prospect that Richard Gephardt's Iowa surge might continue: He is a near-Southerner (from Missouri), and his Japan- and Korea-bashing could be expected to play well among the coveted stock-car-racing set, few of whom drive Hyundais.

Still, the Gore option remains intriguing. For one thing, he is—without question—the best debater of the Democrats running for president. He seems smarter, faster, and far more at ease onstage than any of his opponents. Several weeks ago, on David Brinkley's Sunday-morning show, George Will was questioning Gore about the Democratic Party's propensity for seeing the dark side of American life. He quoted Scammon and Wattenberg's saw about the majority of Americans being "unpoor, unyoung, and unblack." "But not uncaring or uncompassionate," Gore shot back, and then launched into a stirring defense of Democratic values.

"Wow," said a rival strategist. "That was really impressive. You *know* they couldn't have prepped Gore for that question. I wish our guy was that fast."

Indeed, Gore was so dominant when the Democrats debated in New Hampshire on January 24 that Gephardt staffers were quoted as saying, "You hate to admit it, but Gore won."

Given such reviews, it stood to reason that if Gore were half as good at campaigning as he is at debating, a southern ambush might actually be possible—and so I spent several days wandering from Oklahoma to Florida with the Gore campaign last week. The second of those days was rather memorable: It was the first leg of the senator's "Escape From Iowa" tour for the national press—a clever bit of caucus-baiting, complete with travel brochures ("Can you see yourself spending February in the land of endless sunshine? . . . Paradise is waiting for you"), buttons, T-shirts (IOWANNA GO BACK), and sunglasses.

Unfortunately, it was a disaster mitigated only by the candidate's good humor. Leaving Atlanta in a chartered propjet, we plowed right into a particularly stubborn Georgia fogbank—*and* into a classic "bamba" (a bit of hip political slang Gore may have coined last fall, after watching Ritchie Valens's plane go down in the movie *La Bamba*, to describe rough passages). For the next hour, we circled the airstrip at Dalton vertiginously. Knuckles whitened; more than one queasy soul dashed aft to the head; the fuel supply dwindled; a stewardess emerged grimly from the cockpit and conferred with the Secret Service detail. Finally, we limped, low and slow, into Chattanooga. "Well," the candidate said, looking ahead to the next stop, "I hear it's warm and sunny in Savannah."

Which it was. But the crowd gathered to hear Gore could have fit into a Hyundai. Worse, the campaign's local representative, a fellow named Ed Feiler ("That's 'relief' spelled backwards"), gave this stirring endorsement: "You know what a nanosecond is? It's the smallest unit of time, and it's also how long most southern Gore supporters would take to switch to Sam Nunn if he got into the race."

As for the candidate, he persevered. His basic stump speech was a curious affair in which he would lay out the current state of the union—the postwar era of American dominance was ending; there was inchoate fear about the future—and then . . . he would promise "strong leadership." Often, he would lapse into purposeless bellowing of the sort made famous by Ted Kennedy in his memorable 1980 campaign. He belted out phrases like "We have to build a future with hope" and "We have to rekindle the spirit of America," which left most crowds unmoved—with the exception of some senior citizens, who admired his vigor and often compared him to John F. Kennedy. "He gives a good speech," said Colin Usher, a retiree in Savannah. "But we need someone who's gonna tell us what he'll do about the deficit, and other things. List his priorities: one, two, three."

I found myself wondering if there were any three priorities that might appeal to both Mr. Usher and the stock-car set. That is precisely the problem Gore will try to solve in his television commercials, which—as Gephardt proved in Iowa—can be far more important than stump speeches or organization. My guess is that Gore's ads will be hormonal and patriotic in a Dixiefied way, subtly posing the question: Are we gonna let those damn Yankees choose our president *again?*

Gore claims he will have the largest television and radio budget of any Democratic campaign in the South, which may help—depending on the financial and organizational state of his opposition. Who knows? The South last week resembled Iowa last August; the race wasn't close to jelling yet. And Al Gore, loose as a goose, seemed to know that crunch time for his campaign was still a few weeks off. He chatted easily with the troops in the back of his plane, and when a reporter from the *Wall Street Journal* noted that there were sparks flying from the left engine, the candidate let fly with a piercing and quite convincing "Ba-la-la-lay-a-la-bamba!"

With the voting in Iowa—and the beginning of the endgame—a few days away, it seemed the only appropriate sentiment. ■

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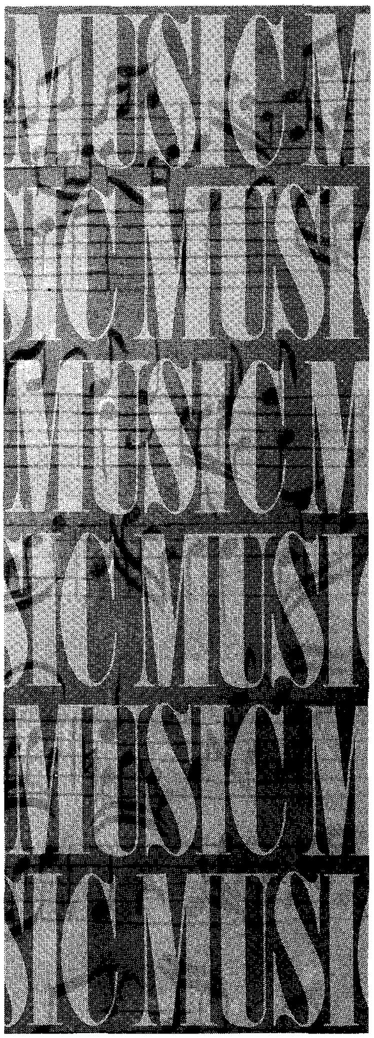

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FAST TRACK

EDITED BY ERIC POOLEY

MINOR OUTRAGE

Tale of the Tape

A BUSY SCRIPTWRITER grabbed time from his day to call Citibank's service line about a problem with his statement. He reached an agent and asked a question. He asked it again—and again got no answer. So he asked to speak to a supervisor.

The supervisor was defensive. "I'll check the tape," he said.

"*What* tape?" the writer asked.

"Oh, we tape-record all the questions," the supervisor replied. He said it helped the bank verify complaints about service. To the writer, though, it felt as if Big Brother were lurking.

A Citibank spokesman says the bank now randomly records conversations to spot-check the helpfulness of employees. "How do you get your people to deal with customers properly?" he asks. "You can motivate them with speeches and awards, but it's not always effective. We tell employees they will be taped and that supervisors will listen in."

Susan Weeks, a Citibank spokeswoman, says, "Only training people have access to the tapes, to pinpoint whether our people are giving the right information."

Do other banks tape calls without customers' knowledge? Manufacturers Hanover said no calls were taped. Chemical Bank refused to comment.

Apple Bank did reveal *its* old-fashioned method: Supervisors wander among the customer-service reps and listen to one end of the conversation. "Our phone system doesn't have recording capabilities," sniffs a spokesman. KELLI PRYOR

BRIEF LIVES

LAUGHING ALL THE WAY TO THE BANK

SHORT OF A STOCK-MARKET COLLAPSE, business news tends to put people to sleep. But Robert Krulwich, the economics correspondent for *CBS This Morning*, gets people to wake up, watch, and laugh even before they've had their first cup of coffee. This is, after all, the reporter who made his CBS debut in 1984 by vacuuming up bills to show the effect of the national debt on the money supply. This is also the reporter who appears as the Singing Economist, whose arias ("Das Gut Newes" or "Das Badde Newes") reflect current economic trends.

Robert Krulwich: Dealing from a different deck.

"If you're going to discuss program trading and index arbitrage," says Krulwich, 40, "then you'd better have a hand puppet. Otherwise, people will invite themselves out to the refrigerator."

Krulwich developed his freewheeling style during years on the media's left wing. His first assignment, in 1974, was covering the Nixon impeachment hearings for WBAI, the New York radio station owned by Pacifica. Krulwich had graduated from Columbia law school and was considering a career at Paul, Weiss, Rifkind, Wharton & Garrison, where he'd been a summer associate. Instead, he signed on as Pacifica's Washington-bureau chief. In 1978, after a stint at *Rolling Stone*, he became a business correspondent for National Public Radio. Some of his radio spots have become collector's items: Barbara Volcker, the wife of former Federal Reserve Board chairman Paul Volcker, has a tape of Krulwich's *Ratto Interesso*, a musical work about controlling the monetary system, set to Mozart. "He's certainly inventive," says Paul Volcker, a character in the drama. "He dealt with monetary policy in a way that was amusing and ironical."

But Krulwich, the man who simplifies without being simple, is facing some complicated choices. "There is something deeply dumb about television as a medium," he says. "It assaults you in so many ways that it is an achievement to make an abstract thought come through the clutter and stick in the viewer's head. The challenge is to figure out a device that won't understate it or overstate it." After a pause, Krulwich says, "If I'm doing this to have a great time or to see if it looks good or to see how a puppet looks on television, then scrap it." PATRICIA BURSTEIN

Photograph by John Stuart. Illustrations: top, Guy Billout; left, Jeff Dodson.

LOWER EAST

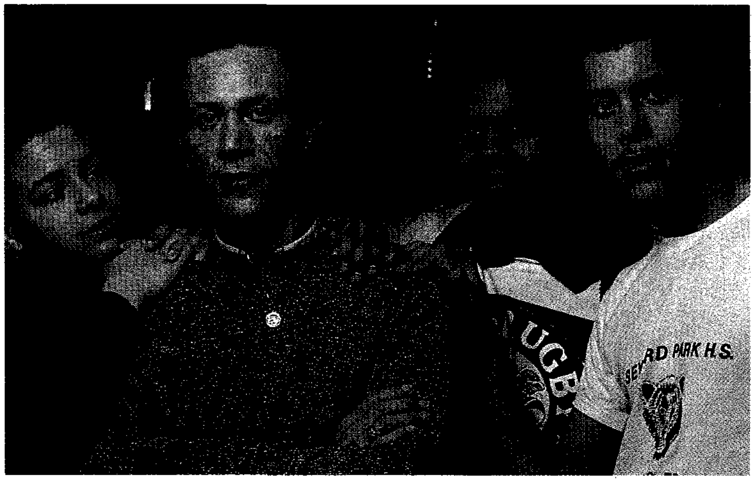
GUARDIAN ANGEL

ANGEL RODRIGUEZ, A long-haired man in jeans and a down jacket, is taking a walk on the Lower East Side. He greets some women, then jokes with a group of teenagers. At 10th Street and Avenue D, a young man bounds up to him. “Hey, Angel, I was just thinking about you,” says the man, who's in a Bronx drug program. He flashes a new bankbook. “Things are going *really well.* I'm gonna finish school and get a job. It's all coming together.” They embrace, and Rodriguez gives the man a card. “Call me soon,” he says.

Rodriguez, 36, is executive director of the Andrew Glover Youth Program (AGYP), which finds alternatives to confinement for troubled youths and helps them with school, jobs, and counseling. The remarkable thing about Rodriguez is that he seems to know everyone in the neighborhood. The remarkable thing about his program is that it *works:* Of the 560 offenders served by AGYP last year, only 3 percent were re-convicted. (Nationwide, the recidivism rate is almost 22 percent.) And clients pay nothing. (AGYP gets 94 percent of its funds from private donors.)

“We need more Angels,” says Judge George Roberts.

Rodriguez is part counselor, part advocate, and part surrogate brother for his clients, who are referred to him by judges, lawyers, and people on the street. Rodriguez and his co-workers appear in court to persuade judges to send troubled teenagers to places more therapeutic than Rikers Island.



Rodriguez and charges: Part counselor, part advocate, part surrogate brother.

RAISED ON THE Lower East Side by his mother, Rodriguez survived the pressures that drove other teenagers out of school and into crime. “These people grow up worshiping crack dealers who wear $4,000 worth of jewelry,” says Rodriguez. “The temptations are obvious. But if they get busted, they end up in a system that doesn't differentiate between a hardened criminal and a stupid kid.”

Rodriguez might have ended up being another stupid kid himself if it hadn't been for Robert Siegal, a volunteer at the local Boys Club. Siegal had founded the Glover program, naming it after a local policeman who had been shot dead in the street. Siegal hired Rodriguez in 1978; later that year, at 28, Siegal died of hepatitis contracted from a client.

“Bob attracted people like a magnet,” says Rodriguez. “From kids to cops.”

Rodriguez kept the program running. He leased a two-story building on Avenue B from the city and raised money to renovate it. He bought it in 1985; later that year, Geraldine Ferraro took two swings at the door with a champagne bottle (the first missed) and launched the $300,000 renovation of the Robert Siegal Center, AGYP's community center and shelter, which has just opened.

Today, three freshly painted bedrooms and a gleaming kitchen and office have been built above a basement where junkies once nodded and died. “People said I was a dreamer,” says Rodriguez. “Well, this place is a dream come true.”

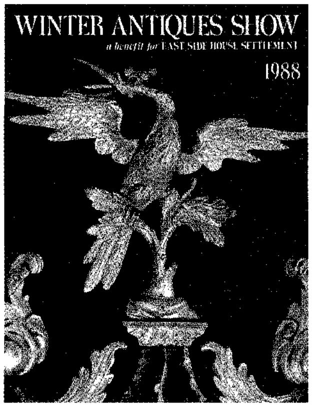
The source of his devotion becomes clear when he stops in front of a squat brick building around the corner. “That was Bob Siegal's studio,” he says softly. “When things get crazy or I get down, I stop by here and say, ‘Hey, guy, I need some help.’ I've been told to let him go, but I never will. He made the ultimate sacrifice for his work, and someone has to carry it on.” ALEX PRUD'HOMME

AUCTION NEWS

Bull Market in the China Shop

“THERE WERE SOME question marks this year,” says antiques dealer Tony Victoria about the Winter Antiques Show, which closed last week at the Seventh Regiment Armory. Dealers who feared that the art-and-antiques market would soften in the wake of the October crash are breathing freely now—31,000 people paid $10 each for the right to buy (or just ogle) the show's superb, extravagantly priced furniture, porcelain, paintings, and tapestries. For many dealers, this year's sales surpassed last year's.

“No one knew how we'd do this year,” says Victoria, who runs Frederick P. Victoria and Son. “We had to see how it worked out, and it worked out *fine.* This bodes well for the upper end of the market.”



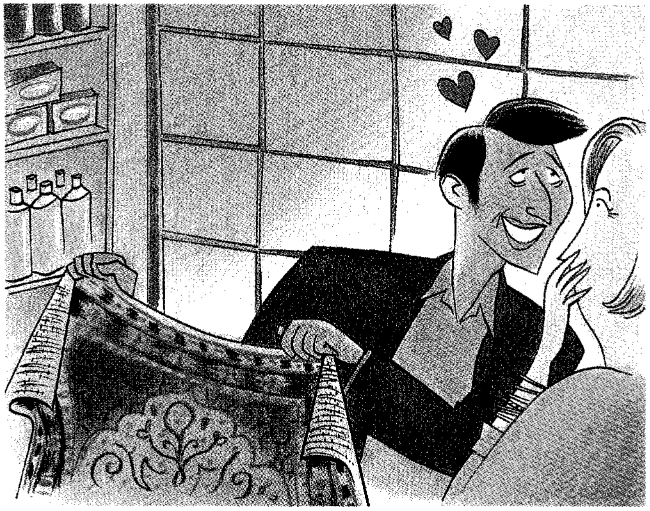
The show's catalogue.

“My sales were 50 percent stronger than last year, and last year was a *very* good year,” says dealer Garrick Stephenson. “I was relieved that things turned out so well.” So were the leaders of the East Side House Settlement, the South Bronx community center to which the show contributes. Organizers of the show estimate that more than $600,000 was raised for the charity. Last year's show raised $525,000. E.P.

Photograph by John Chiasson/Gamma-Liaison.

TRUE TALE

Magic-Carpet Bride



A MAN CARRYING A rolled-up rug walked into the Greenwich Village shop where I work. Short and lean, with an angular face and sad brown eyes, he wore sneakers with his polyester suit. I was behind the register when he unfurled the rug with a snap and laid it on the floor.

"Fifty dollars," he said.

"No, I don't like it," I said.

"I will return with something you will like," he said. He accented his English beautifully.

"No," I said. "Don't come back." But I had to ask where he was from.

"Kashmir, the disputed land between India and Pakistan. The most beautiful country in the world." He leaned over the counter. "Where are *you* from?"

I took two steps back. "Brooklyn."

"No! No! You cannot be from Brooklyn." He had both elbows on the counter. "What country are you from?"

"I'm American, from Manhattan originally."

"How old are you?" he whispered. His hands grasped my side of the counter.

"Forty-five."

"Are you married?"

"No, I'm divorced." My back was against the wall.

"Why have you not remarried?"

"Haven't found the right man."

"*I* am your right man. Marry *me!*" I walked out from behind the counter, stopped a foot in front of him, and placed my hands on my hips. I leaned into him.

"You here on a green card?"

"Yes, I am."

"You looking for American citizenship?"

"Yes, I do."

"You're asking the wrong woman."

"You do not want to take care of me?" he asked.

"*Take care of you?* You have the wrong city if you think you'll find a woman to take care of you." We were nose to nose.

"You will help me find a beautiful wife then?"

"Listen," I said, "part of being a man is finding your own woman. You go out there"—I walked to the open door—"and find her."

He rolled up the rug and followed me.

"Where should I look?"

"Fifth Avenue from 42nd Street to 59th Street has a great selection of beautiful businesswomen."

"I do not want that kind of woman!"

"What kind do you want?"

"A gentle and beautiful woman, like you."

"I'm sure there are businesswomen who are gentle and beautiful."

"I do not want a wife who conducts her business on the street!"

"Not *that* kind of woman," I said. "A woman in a three-piece suit."

"Oh," he said, hoisting the rug and walking off toward Fifth Avenue. GEORGIE LEE

LORDS OF DISCIPLINE

LONDON LETTER

HOMOSEXUALS, AS WELL AS everyone else concerned about civil liberties and the arts, are worried by a wave of anti-gay sentiment and events in Britain. A Harris poll reports that 43 percent of Britons surveyed, alarmed by the rising incidence of AIDS, think private male homosexual acts should be illegal (they have been legal only since 1969). Three years ago, only 27 percent thought so. The gutter press has become increasingly vicious. And after months of turbulent debate in the usually laissez-faire Church of England, the Bishop of Ripon banned homosexual priests from his diocese.

Now many are worried that Parliament is making intolerance official. Clause 28 of the Local Government Bill would ban any local authority from using public funds to "promote homosexuality." Its target is the widely derided "looney left" councils, which have sometimes introduced homosexuality into school curricula: Supporters of the clause point indignantly to such texts as *Jenny Lives With Eric and Martin,* a picture book that shows a little girl in bed with her father and his boyfriend. Opponents are worried that the bill will be used to censor art exhibits, plays, and library books, and cut off funding to gay political and health organizations. Ian McKellen, who donated the $700,000 proceeds of his recent one-man *Acting Shakespeare* to an AIDS hospice, led a group of artists who protested to members of the House of Lords. One writer startled the peers by smashing a cast of a Michelangelo to show that the clause could bar *David* as well as David Hockney.

After a long and often bitter debate last week—in which Lord Boyd-Carpenter said that plays promoting homosexuality should be banned whether or not they had literary merit, and Viscount Falkland said that the clause would "make 6 million people second-class citizens"—the lords approved the clause, which will almost certainly become law in a few weeks. The final day's voting was disrupted when angry lesbians stormed the House, some riding down ropes from the galleries into the peers' chamber. Gay activists are also planning a protest march in Manchester on February 20—one in London last month drew 10,000—but no mechanism (such as the American test for unconstitutionality) exists here to overturn the law.

"I'm afraid that in Britain," says Jim Edgell of the Campaign for Homosexual Equality, "Parliament is paramount." RHODA KOENIG

Illustration by Maurice Vellekoop.

RUTH RECOMMENDS

BY RUTH GILBERT

The New York Botanical Garden's Early Spring Flower Show is on view through April 10, along with the good weather (it better be good). Sniff tulips, azaleas, hyacinths, and other lovely new blooms.

'AMERICATHON '88'

Composer-performer Muhal Richard Abrams is one of the many jazz greats featured in a free daylong concert on February 15 at the Juilliard School (it can also be heard on WNYC-FM).

CIRCLE REP

Cave Life, *the third production of the season, involves a married woman (Robin Bartlett) and her Neanderthal lover (Bruce McCarty). Previewing now, the play opens on February 11 at the Circle Repertory Company.*

'DON GIOVANNI'

Samuel Ramey and Kathleen Battle star in Mozart's opera, based on the legend of Don Juan. The three-and-a-half-hour performance will be shown February 12 at 9 p.m. and February 14 at midnight (if you're a vampire) on Channel 13.

'INVISIBLE LANGUAGES'

Ruby Shang and guest Akaji Maro combine modern dance and Butoh to explore Ruby's childhood experiences in postwar Japan. February 11 through 14 are the dates; the St. Mark's Church Danspace Project is the place.

'AU REVOIR LES ENFANTS'

Three Jewish students and the priest who sheltered them are led away by a German soldier in Louis Malle's autobiographical film, set in World War II. It opens February 12 at Cinema I.

Photographs: top left, Jacki Ochs; center, ©1988 Gerry Goodstein; bottom right, Robin Holland.

HOT SPOTS

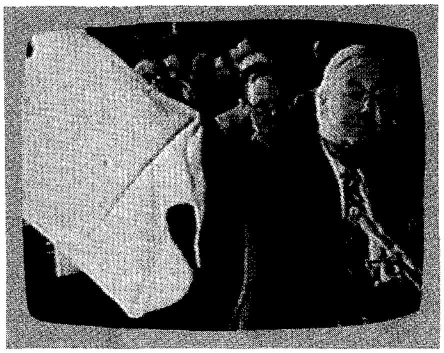
BY
EDWIN DIAMOND
AND
STEPHEN BATES

SOFT-FOCUS REAGANISM SEGUES INTO HARD-EDGED ATTACKS IN CAMPAIGN '88

RONALD REAGAN AND WALter Mondale together spent an estimated $50 million on television advertising in their 1984 presidential campaigns—without changing the electoral balance a dime's worth. A majority of voters loved Reagan as much in November as they had in January, so the money might just as well have gone to promote Burger King or Alpo.

But Campaign '88 is already radically different. Four years ago, Reagan's soft-focus "It's Morning in America" ads—the camera lens supposedly was coated with petroleum jelly—further lulled an electorate that saw itself as prosperous and at peace. Mondale, meanwhile, attempted to look "presidential," seldom raised his voice, and didn't disturb the calm. This time, with no incumbent up for re-election, the wide-open race to the White House started almost a year ago when a flurry of Bruce Babbitt ads appeared on Iowa TV—so-called early media. Furthermore, the spot-makers have taken the coating off the lens and cast around for new formats, sensing the voters' volatility amid uncertain economic conditions.

In Iowa, the Richard Gephardt "surge" has been credited to tough, late media: his campaign's shrewd decision to concentrate on strong TV advertising in the last weeks before the February 8 caucuses. The Jack Kemp ad campaign also talks tough now; in New Hampshire in the past two weeks, the Kemp spots have labeled Bush and Dole as tax hikers—unsubtly playing to the audience in a state that the Washington *Post* has called "America's No. 1 tax haven."



Moynihan in his killer-cop spot.

These days, even admired incumbents are feeling the pressure of uncertainty and the need to appear "tough" and "issue oriented." In mid-January, on New York TV stations, the Sawyer Miller Group, media consultants to Senator Daniel Patrick Moynihan, began a three-week TV campaign of strongly photographed, hard-edged spots ("Killer Cop Bullets" is the topic of one of the ads). This is preemptive early media with a vengeance: The senator doesn't yet have an opponent for the fall race.

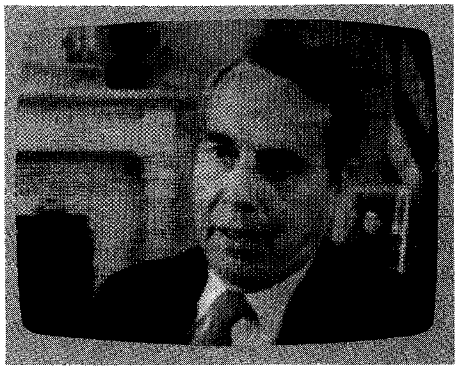
Of course, certain principles of politics and television never change. When we began to screen the campaign ads of the 1988 presidential candidates for the revised edition (to be published later this month by the MIT Press) of our 1984 book, *The Spot: The Rise of Political Advertising on Television,* we quickly saw how Iowa and New Hampshire have helped determine the front-runners and the media themes and styles for 1988.

These two states are not only politically eccentric but also atypical in media terms. For one thing, voters in both states started seeing political spots three months ago. "No state is going to get a spate of advertising like that again," says Dan Payne, a media consultant to Michael Dukakis. "It'll be a primary every week or two."

For another thing, television campaigning is cheaper in Iowa and New Hampshire than in some of the later and larger delegate-selection states. Most important of all, while Iowa and New Hampshire voters expect to see the candidates in the flesh, TV images help to further define and differentiate

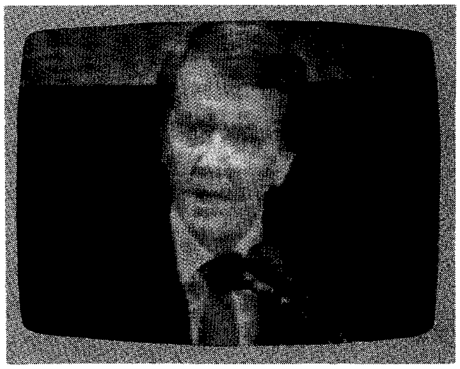
PHOTOGRAPHED BY DONAL HOLWAY

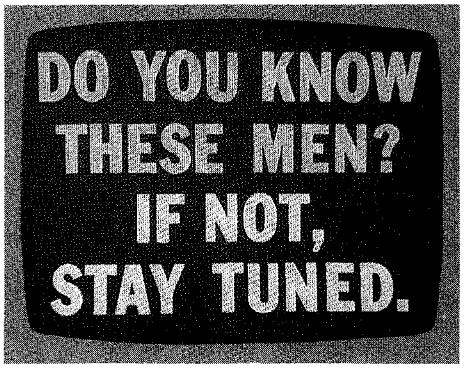
New York


Robert Dole

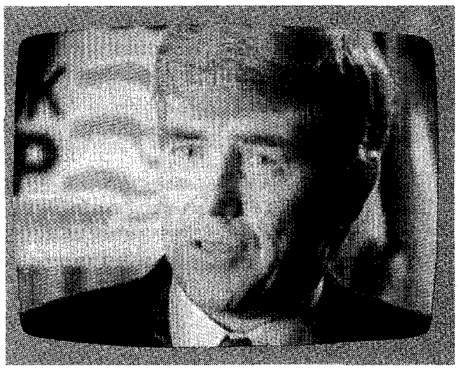
Paul Simon

Michael Dukakis


Bruce Babbitt

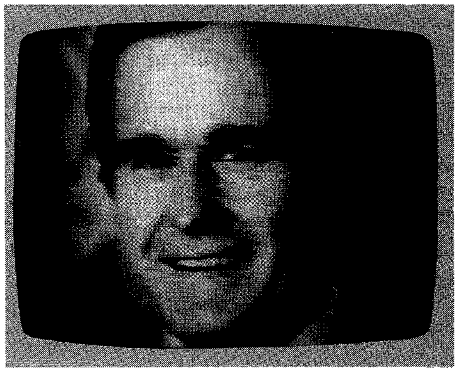

DO YOU KNOW
THESE MEN?
IF NOT,
STAY TUNED.

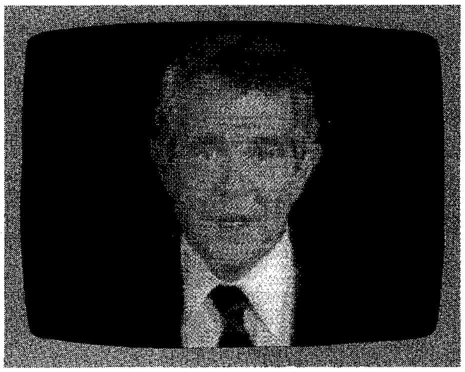
Richard Gephardt

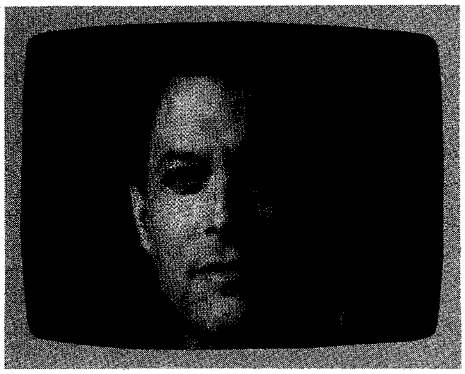

Jack Kemp

Alexander Haig

Pierre du Pont


George Bush


Pat Robertson


Albert Gore

HARD KNOCKS: *George Bush's decision to mix it up with Rather was just a warm-up for the main event this fall: Tough guys don't mince. The only debate is just how negative the 1988 TV spots will be.*

them in the early campaign, with its large field.

As it turns out, the candidates have been relying not only on heavy media but on similar advertising themes. For 1988, "realism," "toughness," and "competence" have already been elected in the making of campaign advertising. "Materials can't bear the label 'by Madison Avenue' this time," says Moynihan media adviser David Sawyer. "Glitz, graphics, and 'state of the art' can't interfere with the political message in 1988."

Such messages involve strong TV images and direct challenges to the opposition. In a way, George Bush's decision to mix it up with Dan Rather was just a warm-up for the main event this fall: Tough guys don't mince. The only real debate seems to be about just how negative—media consultants prefer the word "comparative"—the 1988 TV spots will be. John A. Phillips, publisher of *Campaign Industry News* ("The Trade Journal for Political Professionals"), expects a lot of name-calling and "bare knuckles" attacks. But David Garth, the New York consultant, worries that the Democrats may not be tough enough, especially on Reagan's foreign-policy record. Garth, however, is not likely to be in the trenches this year unless his friend Mario Cuomo wins a brokered convention—an outcome Garth thinks entirely possible.

The campaign hard stuff normally comes only after the obligatory identification, or biography, ads that give the candidate's life story. These ads are the first of the now-predictable stages of a political campaign. This year, the admakers took a giant step backward to an earlier time: Every candidate appears to have sprung from the heartland, outfitted by Ralph Lauren.

That ideal is most evident in spots for Robert Dole, who describes himself as "someone from the people, someone who made it the hard way." Then, the voice-over: "A little bit of Russell [Dole's Kansas hometown] goes with him everywhere." The emphasis is on making Dole "one of us"—sliding by his 28 years as a power broker in Washington, his divorce, and the moneyed background of the second Mrs. Dole. Similarly, Pierre ("Call me Pete") du Pont talks about his "immigrant" forebears (the du Ponts of Delaware were hardly huddled masses).

The Democrats, too, are going for the log-cabin appeal. As a Dan Payne ad tells it, candidate Dukakis is the son of Greek immigrants; true, but Dukakis's father was a physician (Harvard Medical School), and Dukakis himself grew up in the affluent Boston suburb of Brookline. Bruce Babbitt, proclaims an ad, comes from a "frontier family." Again, true enough, though the young Arizona frontiersman headed east to Notre Dame and then Harvard law school.

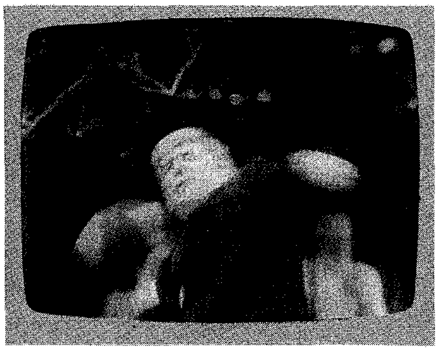
This year, the candidates' down-home images also tend to be combined with upscale accomplishments. When Senator Paul Simon of Illinois opened his campaign, he said he wouldn't be a "candidate slickly packaged like some new soft drink." In I.D. spots produced by David Axelrod of Chicago, Simon is presented as an earnest young newspaperman hunched over his Underwood. "As a young editor, he made his name exposing graft and corruption," the voice-over explains. The basic bio ad of Marion ("Call me Pat") Robertson doesn't mention his television ministry and instead boosts Robertson as "Yale Law graduate," "businessman," and "educator." In a test run in South Carolina, the spot is supposed to have reduced his negative ratings by as much as 20 percent.

Among the best of the presidential I.D.'s are those for George Bush and Representative Jack Kemp. The Bush spots are done by veteran New York political consultant Roger Ailes (Nixon in 1968 and Reagan in 1984). Admittedly, Ailes has a lot of good material to work with. When the twenty-year-old naval aviator Bush was shot down by the Japanese during a bombing mission in the Pacific in 1944, a U.S. submarine res-

IN THE BEGINNING:

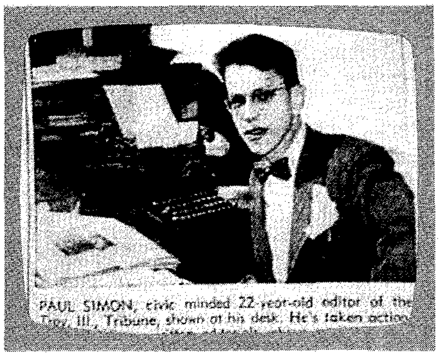
THE BIO ADS

Bush: At the swearing-in ceremony.



Kemp: Playing the quarterback.

Dole: As World War II hero.


PAUL SIMON, civic minded 22-year-old editor of the
Troy, Ill., Tribune, shown at his desk. He's taken action

Simon: As a crusading editor.

Candidates put their best face forward in bio ads. Bush emphasizes his White House connection, while Kemp takes pride in his pigskin past. Dole reminds us that he's a war hero, and Simon lets voters know about his salad days as a newspaper editor.

cued him. A Navy newsreel camera recorded the moment, and the Bush camp is using that film. Bush spots also emphasize the duties of his office. When the vice-president went to Europe last fall, Ailes's crews filmed Bush with Prime Minister Margaret Thatcher at 10 Downing Street and with the NATO chiefs in Brussels (the footage has yet to be used; the Dan Rather summit may make for better "presidential" TV).

One of Kemp's media men is Philip Dusenberry, chairman and chief creative officer of BBDO, where he worked with Michael Jackson on the Pepsi spots. Dusenberry's was a tough assignment: Despite Kemp's years as a pro-football player and the fact that his name is on the Kemp-Roth legislation, the candidate is not very well known around the country. He badly needed strong I.D.-ing, so Dusenberry put a football in Kemp's hands for his basic bio spot. The adman also put Kemp in an "It's Morning in Adel, Iowa" spot: kids going off to school, custodian raising the American flag, Kemp striding down Main Street—all in homage to Dusenberry's previous "feel good" work for Reagan in 1984.

AFTER BIO SPOTS, THE SECOND stage of political advertising involves the issues. Dusenberry's issue spots for Kemp show the candidate huddled with New Hampshire farmers, students, homemakers, and professionals—a generic white electorate. Each 30-second ad has a single-issue theme: the deficit, Social Security, taxes, SDI (Star Wars). Each is simple and well lighted; a hand-held camera moves among Kemp's listeners. "It's like Kemp is talking with you, not *at* you," Dusenberry says. "And look at those real folks. You couldn't find actors who look like that."

On the Democratic side, Dan Payne's spots for Dukakis stress the governor's managerial competence. "What he did for Massachusetts, he can do for America," one tag line promises. Massachusetts's unemployment rate was 7.9 percent when Dukakis was elected, in 1982; in 1987, it was 3.2 percent. The spot doesn't mention the role of Reagan-administration defense dollars in the process. Bruce Babbitt's initial issue ads, meanwhile, stress the western candidate's populist themes: "To polluters, I say we'll clean up the mess, and we'll do it with your money." The line played moderately well in Iowa. When the ads were on, Babbitt's ratings rose; when they weren't, his ratings dropped.

A sure sign of a lackluster campaign is when ad-makers begin switching styles or issues. In recent weeks, with some of the air going out of the "Massachusetts Miracle," media consultant Ken Swope was brought in to heat up Dukakis's ads. Swope's spots show Dukakis as a man of passion and moral leadership. In his "Shelter" ad, there are homeless people living on city streets, including one within sight of the White House. Dukakis says, "I hope if I'm president and Mr. Gorbachev comes to visit me, that we'll have a country in which there are not people sleeping on streets and in doorways."

The moribund Babbitt campaign also switched themes. Despite his early-bird start with spots, Babbitt was still largely unknown to Iowa voters, though popular with national columnists. Ad-makers, therefore, pounced on journalists' compliments. His latest ads quote rave reviews from *The New Republic*, *Time*, and other periodicals ("Real Solutions"—Jack Beatty, Los Angeles *Times*).

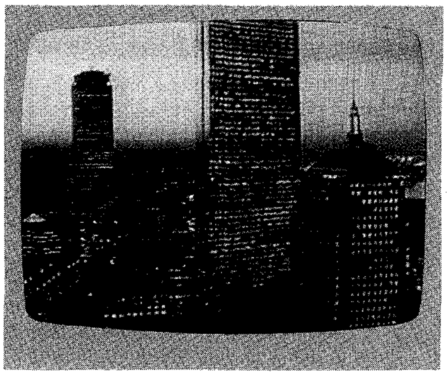
IN THE THIRD STAGE OF THE MEDIA campaign, those candidates who are trailing in the polls start getting negative. The more financially strapped the campaign, the earlier the attacks. Du Pont's New Hampshire spot outlining his position on Social Security shows photos of Bush, Dole, Kemp, and Robertson; as each face disappears, du Pont's appears onscreen. "Real financial security," says the voice-over. "Who's for it? Only Pete du Pont." In the same negative spirit, a Kemp ad intended for snowbound New Hampshire homeowners identifies Bush and Dole as "supporters of higher [heating] oil prices." The spot then cuts to Bush with King Fahd of Saudi Arabia. Another Kemp attack ad shows a photo of Jimmy Carter fading into one of Bush. "It's vicious stuff," says Roger Ailes. "When you're down 25 points, you say anything."

The guilt-by-association tactic is taken a step further in Richard Gephardt's much-quoted spot about the $48,000 Chrysler K-car. While the obvious target is South Korea and its import taxes on American cars, the subtext is protectionism, with Japan the main target. Gephardt's Iowa ads came with their own steep sticker price—$300,000, to buy 700 gross ratings points, or GRPs; that is, the ads are being run frequently enough to ensure that the typical Iowa viewer of television news and entertainment programs

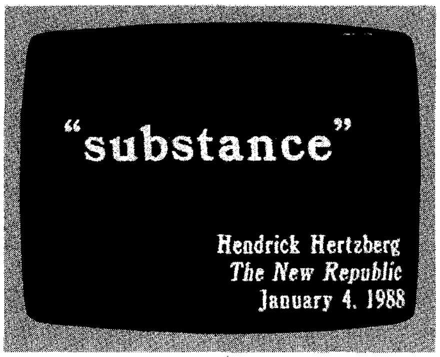
FILLING IN THE GAPS:

WHAT THE ADS LEAVE OUT

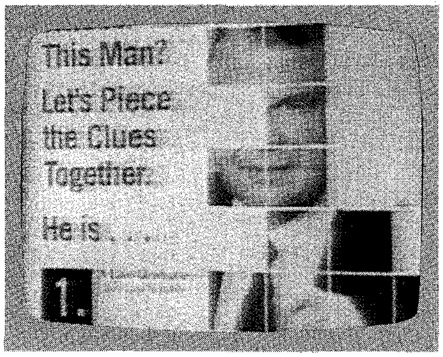
The Doles: No mention of No. 1.



Dukakis's booming Boston: Reagan work?



Babbitt's raves: Clip job.



Robertson puzzle: Missing ministry.

Ads often slide over messy details—the first Mrs. Robert Dole or the impact of Reagan's defense spending on Dukakis's Massachusetts Miracle. Without popular support, Babbitt resorted to press clips; Robertson avoided reference to his years as a TV evangelist.

BROADCAST NEWS: *There is the fear that the "values" of television in general and of the consultants in particular are taking over. Today, there are 5,000 full-time political specialists and 30,000 part-timers.*

will be exposed to the ads seven times.

Just as the three stages of TV-spot campaigns tend to be predictable from election to election, so, too, do the complaints about political advertising. The first concern is that television campaigns have driven up the cost of running for office. Exact figures are hard to come by; but clearly, campaign spending has risen sharply, and television advertising has contributed to that rise. From 1912 to 1952, each national party spent about the same amount of money per vote cast in national elections. Then, with the introduction of television, campaign expenditures skyrocketed. By 1968, the Republican and Democratic committees were spending three times as much per vote as they had sixteen years earlier. Moreover, the share of spending going to television has increased at an even faster rate—and at the expense of other campaign methods. Total political spending (adjusted for inflation) has tripled since 1952, while the amount spent on TV has increased at least fivefold.

IS THIS TOO MUCH? UNITED AIRLINES spent more to advertise its friendly skies in 1986—$110 million—than was spent by all the candidates for House and Senate seats in the same year ($97 million). David Garth believes the only place where political campaigns may be cheaper is England, "because they only last three weeks." In Israel, says Garth, $9 million was spent in 1981 to elect a prime minister—in a country with only 3 million people. And he says that in Venezuela, which has a population of 10 million, $250 million was spent in the 1983 elections—$40 million on media. (Some of those shekels and bolivars went for Garth's services; he was a media consultant to Menachem Begin in Israel and to the Venezuelan Christian Democrats.) If the major function of a political campaign is to educate the electorate about the alternatives available, then perhaps we should ask whether *enough* money is being spent in the U.S.

A second question concerns the informational value of spots and whether the free media—with coverage in newspapers and magazines and on TV and radio news programs—give enough attention to the campaign. A lot of that free media coverage focuses on who's up and who's down rather than on the issues. When the media do cover substantial matters, they tend to select an issue that is clear-cut, controversial, and newsy: Is the candidate for or against the *contras*, AIDS testing, abortion?

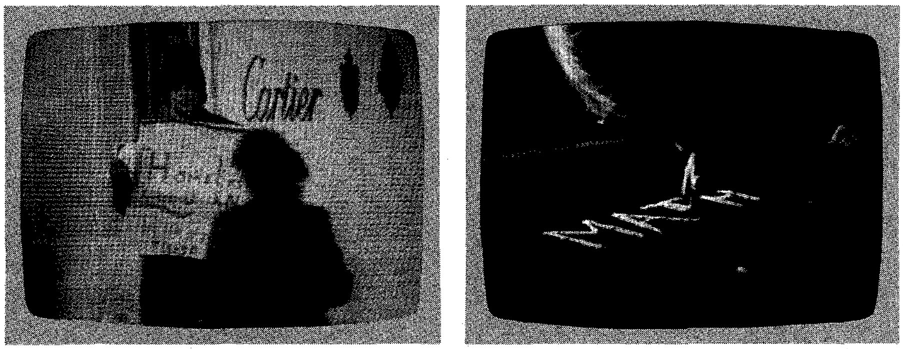
The candidates, in their paid media, prefer what Thomas Patterson of Syracuse University calls "diffuse issues": opposition to government waste or more jobs for the American worker, for example. Still, even a candidate's choice of diffuse issues for ads tells us something about his or her priorities.

Most of all, there is the fear that the "values" of television in general and of the consultants in particular are taking over the political process. Media consultant Tony Schwartz (co-creator of Lyndon Johnson's infamous "Daisy" spot in 1964) remembers when there were "just fifteen or twenty of us." Today, according to John Phillips of *Campaign Industry News*, perhaps 5,000 full-time specialists "make a buck off of campaigns," while another 30,000 part-timers come in during the "high season." They are working on paid media, as well as on the speeches, debates, rallies, and other campaign events that attract free media, *because TV is where the voters can be found*—95 million Americans watch TV during prime time on any given winter night.

Finally, though, the medium of advertising can be beside the point in certain political campaigns—if the voters have already made up their minds about the candidates. Reagan didn't need ads in '84; Jesse Jackson has confined himself to just $36,000 worth of advertising time in Iowa and New Hampshire, and that almost entirely on cable TV. And Gary Hart hadn't used any television spots at all until last weekend in Iowa. His I.D. and bio appear well known already. And no 30-second spot can alter that fact of life. ■

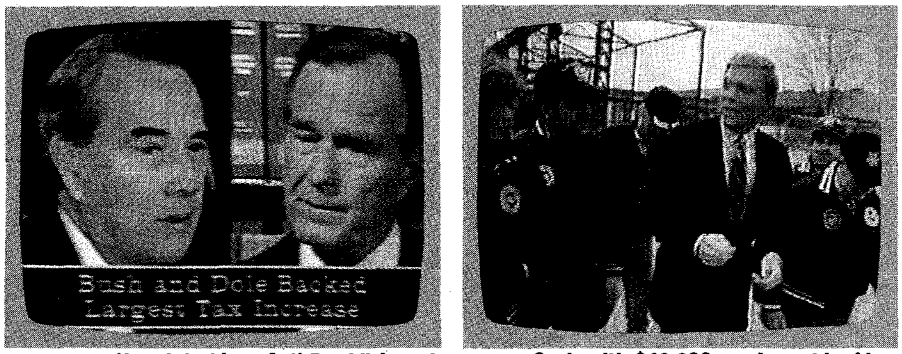
WHEN THE GOING GETS TOUGH:

GUT ISSUES



Dukakis homeless ad: Shame of the cities.

Du Pont's cocaine user: Hitting home.



Kemp's insiders: Anti-Establishment.

Gephardt's $48,000 car: Import bashing.

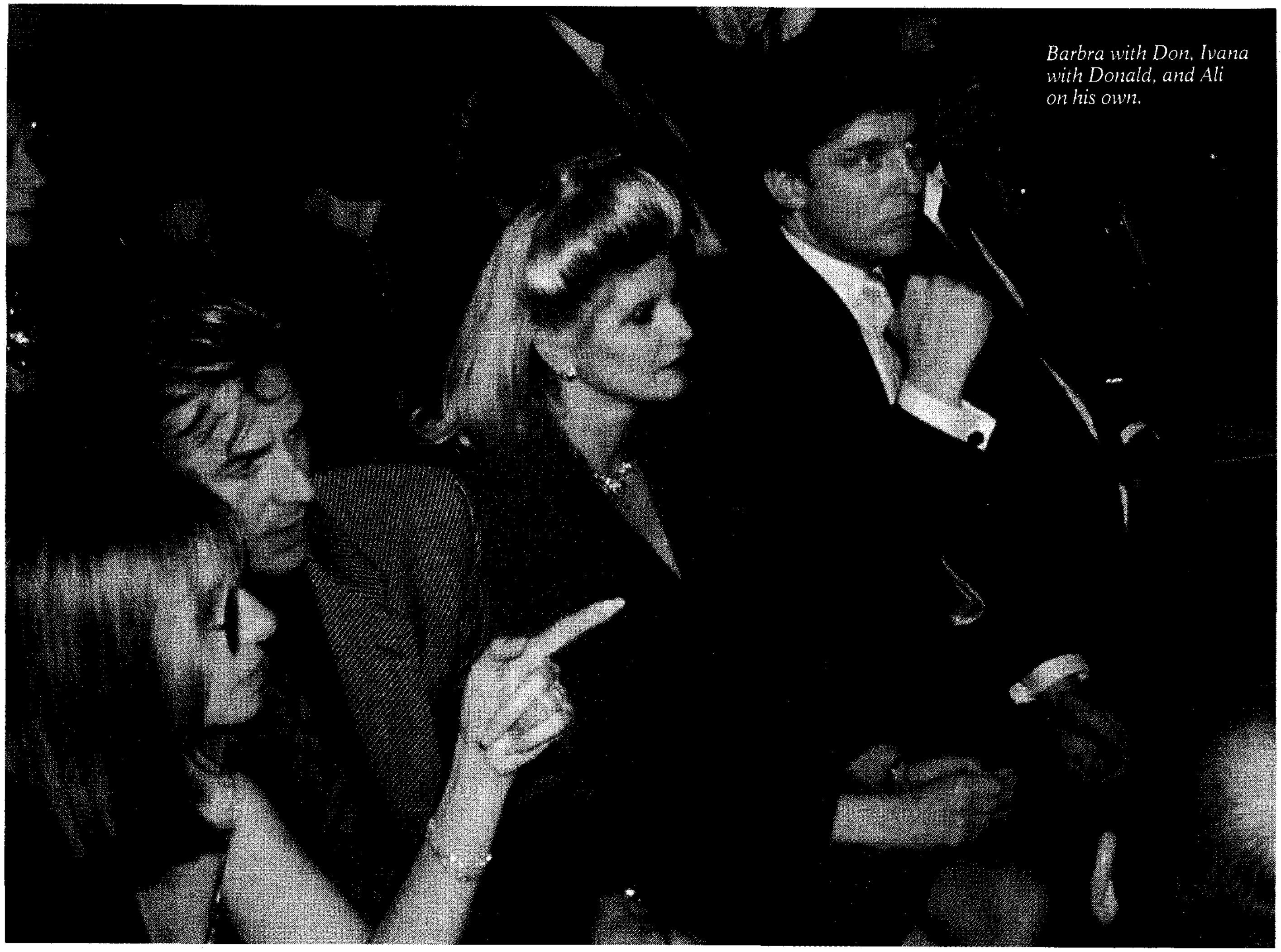
When a campaign needs recharging, candidates go negative. They start blaming the world's ills on the opposition—from cocaine in the local high schools to the high cost of heating oil—without taking the time to explain what they themselves would do.

NEW YORK LOVES ON NEW YORK TELEPHONE
Give that special someone a call
and tell them just how you feel.
They'll love you for it.
New York Telephone
A NYNEX Company
© New York Telephone 1986

MR. LUCKY AND THE CHAMPS

GOING TO THE BIG FIGHT WITH DONALD TRUMP

BY JULIE BAUMGOLD



Barbra with Don, Ivana with Donald, and Ali on his own.

Photographs by Russell O. Turiak.

‘NORMA, WHERE’S THE list?”

“The list” is the list of names coming to the Mike Tyson–Larry Holmes championship fight in Atlantic City, and Donald Trump wants to read them out.

“Kirk Douglas wants to go down. He’s doing some prizefight movie. I’ve taken over the business,” says Trump, meaning gambling, Atlantic City, the fights. “The fights bring out everybody. Sly’s coming. Arnold Schwarzenegger’s coming in from Hungary. It’s the basics, not the bulls---. It’s not the people *you*”—meaning you, we, us Manhattan-bound high-livers—“meet all the time. It’s the basics. A freak-out scene. It’s not the Whirly scene.”

STAR-CROSSING: *Ali with Nicholson.*

The list is what the fight is all about. The people Donald Trump can tuck into his black helicopters and bring along. The list makes this fight more real than an old champ being knocked out by a pit bull. Now that Donald and Ivana Trump have begun this new form of entertaining that includes air travel, now that they have revived the William Randolph Hearst–style junket—to Mar-a-Lago in Palm Beach, to the Paris couture collections—the list of who is going is almost as important as the Deal. The Deal in this case is not really the Heavyweight Championship of the World but the $15 million that will be “dropped” in one night in Trump’s casinos. He says he has taken over a business bigger than Vegas, bigger than his real estate.

The list is gathering at the West 30th Street heliport. Trump’s father, Fred, his brother Robert, his sister Judge Maryanne Barry, and Judge Harold Ackerman. Steve Rubell sits outside in a long car with darkened windows. Norma Foerderer, Trump’s assistant, is holding the list. Trump introduces a new business partner from the Robert Bass group.

“We’re about to do the biggest deal ever,” Trump says.

“You’ve never seen anything like this,” says Donald. He is wearing a long navy cashmere coat, a dark doing-business suit and black shoes, a pink shirt and a pink silk tie.

“Holmes has the heart of a champion. He told me, ‘Bet all you have on me,’ ” Donald tells the men of the Bass group, who are with a tall, long-haired blonde.

Norman Mailer, who has been in the ring, rocks back on his heels. Cheryl Tiegs, John McEnroe, and Tatum O’Neal line up for the first helicopter.

“Where’s Jack Nicholson?” says Donald as the large black helicopter saying TRUMP whirls down, stirring up a hard river wind.

“Don’t worry, ours is faster. We’ll leave later, but we’ll beat this one down there,” says Trump.

A man asks him about the *Trump Princess,* the $30-million yacht that he bought from Adnan Khashoggi.

“My new toy. I know it’s sick,” Donald says, tapping the side of his forehead as though to say, ‘I’m crazy; I don’t know what gets into me,’ and then starts to tell about the finest marble-cutters lured from the hills of Italy, and the onyx. . . . Others in the Trump set may have better jewels or more bergères, but the Trumps, who are not overly preoccupied by Lucas Cranach the Elder, have indisputably the best toys. They have a whole play city on the water, with giant casinos and hotels. Mar-a-Lago in Palm Beach, the black helicopters, the 727, Trumpmobiles, the Greenwich estate, casino-level security, jumbo marble apartment buildings, the yacht, each feeding richly off the other like one of those biology life-cycle diagrams where the effluvia and waste of one life-form are consumed by another as its food.

“It’s the basics. None of these Whirlys,” Donald says as McEnroe and Tatum and the businessmen with the blonde walk out into the black whirlwind of the rotor blades, with the wind whipping strands of long blonde hair up into the long hairs of the fur.

Actually, Donald has made this same speech about basics before. It was at a party for the Winter Antiques show in Carolyne Roehm and Henry Kravis’s Denning & Fourcade living room that Donald, looking around, first tried to explain, arms out, that this—the Monet, the Manet, the tiny Renoir, the celadon-green boiserie picked with gold, Mica, Hethea, Mai, Mario, Jerry—wasn’t his scene. He was of the real world of regular stand-up guys and sportsmen and basic types like Mike Tyson, who, when he was asked why he didn’t shake hands at a weigh-in, said, *“Because I didn’t want to,”* and that impresses the hell out of Donald. No baloney. No legal obfuscating like Donald gets all day in his business with the guys who try to talk mush-mouthed around things as though Donald wasn’t first in his class at Wharton. (Okay, maybe not “first,” as myth has it, but he had the “highest grades possible.”) These guys, they don’t have the vision. Donald gets into Federated stores and buys the stock and it goes from 29 to 54 and the guys ask, “What happened? Did they *stop* you?” But that’s not the point. You make a fortune, more money sometimes, by not taking over a company.

THE TRUMPS DO, OF COURSE, go to many things resembling the Kravis party, though this was just one of Donald’s walk-throughs to indulge Ivana. The Trump weekends are different. The Trumps now live on a scale of jaw-dropping luxury unmatched even by their set’s standards. They have all the tools, the lures. They own them with exuberance. They invite people. One weekend, they fly in Henry Kravis and Carolyne Roehm, Lauren and John Veronis, Francesca and Peter Tufo, Peter and Jamee Gregory, Nina Griscom and Dr. Daniel Baker. A band is flown in. There’s an aerobics class, a masseuse, tennis lessons, a schedule. The day after the fight, Ivana will fly Nan Kempner, Mildred Hilson, Georgette Mosbacher, and Marjorie Fisher to Paris. Next weekend, the Ronald O. Perelmans, Linda and James Robinson of American Express, Paul and Mai Hallingby, Ace and Kathy Greenberg are coming down. Brooke Astor is invited to Ivana’s birthday. Ivana

ON BOXING: *Writers and sports vampires come out as though there were something romantic in the blood. Joyce Carol Oates sits with her knee socks pressed together and her mouth open like a Cheerio.*

has lunch with Pat Buckley, with Jerry Zipkin. It's a wild cutting across worlds that the Trumps do, including grandes dames, sports, and movie stars—the kind of group Hearst might have had at San Simeon.

Donald considers the Mar-a-Lago weekends relaxing. A little golf and then he takes his fellow pashas around and watches their jaws drop. Even Calvin Klein's, even Ronald O. Perelman's. Even Henry Kravis's. Donald takes them on the tour—the silver vault, the dancing-pavilion, the flower refrigerator, the vermeil service, the two bomb shelters, his daughter Ivanka's room with Dina Merrill's silver bed, and the household book with pictures of table settings and flower arrangements. Donald never tires of the tour, the sheer sport, the fresh marvel in their eyes as he says along the way, "We can serve 30 people for 60 nights and never use the same dishes twice." And watches their jaws drop. Even Calvin Klein's, even Ronald O. Perelman's. Even Henry Kravis's. So that by the time the women have done their aerobics on the Savonnerie rug in the dancing pavilion and been massaged by the masseuse and seen Ivana in her sport couture and wondered, "How does she do it—three children, three houses, managing a casino?," they begin to say embarrassed little things like "This is a first for me" or "Maybe I should drop bread crumbs." Somewhere in 118 rooms, the treasure tote starts in every guest's head, and then comes the thought *All this is his.*

Share the toys! Duck your head under the rotors! Isn't it a scene! Knee to knee with Jack Nicholson. "They enjoy it so much, you can't take offense," says Norris Mailer. The Trumps' lives have a certain marvelously logical flow wherein all is promotion and each promotes the other. Like the chain of life. The book promotes the casinos; the *Trump Princess* will promote the casinos and be used for charity and as social lure, like Mar-a-Lago. It never ends.

"THIS IS THE HELICOPTER Fergie wanted to ride in," Donald explains, leaning back on the *Ivana's* beige pleated-leather seats. The glass is bulletproof, the walls are six—no, make that eight—inches thick, and it is fast. Donald got it in a deal from Steve Ross, who he says had paid $10 million for it. But this was when Ross was having problems at Warner with Herb Siegel and it wouldn't look right for him to be riding around in a $10-million copter, so Donald, famous for buying at distressed prices, called Steve up. He knew if it belonged to his friend Steve it had to be the best, and he offered him $2 million cash. Donald had the interior redone in the earth tones he likes, and so what if it costs him a little more to fly—he's still saving. He took Si Newhouse in it to Washington, and it took only an hour. Si, who owns Random House, was the one who talked Donald into doing his book. And now it is No. 1 on the best-seller list, with only maybe Liz Taylor's diet book to worry about.

"Everything in life is luck," says Donald as the *Ivana* whirls 200 miles per hour through the darkening skies.

Norman Pearlstine, the managing editor of the *Wall Street Journal,* leans across the aisle to Donald.

"Nancy," he says very quietly, nodding at the tall blonde woman with the gold dog-collar necklace across the way, "has had three No. 1 best-sellers. She sold 12 million books."

"Twelve million books?" says Donald, and his face goes down as Pearlstine explains who Nancy Friday is. Meanwhile, in the back of the copter, Norman Mailer and Jack Nicholson are discussing the actor Lawrence Tierney and John Huston, who was a fight fan. Then they talk about Huston's film *Prizzi's Honor,* and Mailer says Huston understood that if two people were equally murderous, they could be really in love.

Donald Trump looks out on Atlantic City, the skyline that is Trump: at Trump Castle, which Ivana manages; and Trump Plaza; and the site of the $16-million Trump marina; and the site of what will be the Trump Taj Mahal, the world's largest casino, which he will take over when he takes over all of Resorts International, including Paradise Island.

"I own that one," he says. "I own that. It stands out better than the others."

It is a good idea to fly into Atlantic City, a water city, at night because it belongs to the night world, with the casino lights violating the black with false promise and all the rooming-house sadness covered up.

As the helicopter touches down, we enter the Trump power tunnel, going from the copter to the long cars. There will be arms around us from here on in. No matter how much a guest might keep his own independence—fly in his own plane, not stay in the house or hotel—at some point, he is in the Trump sphere, sucked into the power tunnel, where he is always invariably somewhat less than Donald Trump.

We arrive at the Transportation Center

Former Miss America Suzette Charles and Ivana Trump.

John McEnroe and Tatum O'Neal.

Photographs: left, Michael Baytoff/Outline; center left and center

and follow the walkway that Donald persuaded the city to let him build across Pacific Avenue, the main street in Atlantic City. The walkway connects the casino to the 16,000-seat Convention Center. It provides a flow from one thrill to the next. To walk it is like mall-drift, the mindless flow enclosed and carpeted.

Now we are in the power tunnel, framed by hard arms and guns, pressed in by bodies, we are all in Donald's wake. If he stops to sign an autograph, we all stop. For this night, we are all Donald Trump's corner men, following in the rushing, meaty tube, holding on. He walks first. We might as well be wearing Trump jackets, for we are part of the *body,* as the corner men are part of the fighter's body. You cannot step out of the power tunnel, because that's the entrance to the ordinary world. That's the entrance to Queens, where Donald came from. It's going all the way back to outer-borough obscurity, where Donald grew up rich, though he never lived rich.

It's a mark of power to need security like Trump's. And not just one piece of beef by your shoulder or standing in the entranceway to some restaurant, talking into his cuff, but the full flying power wedge, the private guys and the sergeants from the Atlantic City police, the meaty tube, indicating that therein are people so dazzling, famously rich, and desirable that they might be sucked into the crowd and consumed. All around are big square-faceted mirrored posts reflecting the timeless light of all gamblers. We hear the clicks of chips and noise and see the backs of people bent over slots and tables.

Somewhere along the walk, across the carpet over the marble, down the escalator, through the casino, the thought occurs, as it is meant to, to Donald's guests *all this is his.* The treasure tote starts: the cars, the walkway, the miles of slots and acres of blackjack and crap tables, the eyes in the sky, the fists of cash, the Suits raking the chips and cash into little slots, the money pit, the baccarat section, the polite retainers, the drinks, the mounds of food.

"Hey, Donald."

"That's Donald Trump."

The hero of the outer boroughs. The populist billionaire. His face is known. He is a man made vivid to them by what he has. It's all luck. Everything is luck. If only this roll, this card, this jerk of the green-light slot arm pays off.... Mar-a-Lago! Trump is all they see. Behind, Jack Nicholson follows, grinning, invisible. Norman and Norris, Norman and Nancy. The crowd looks, for, of course, it is habit to peer into the power wedge to see who is being cosseted inside. Donald is being moved through better than in many a campaign.

People come up with books to autograph. Employees ask for an autograph.

"Donald." "It's Donald Trump."

The populist billionaire. Here are people throwing money and more money into his pockets and cheering him, though most are deep in the casino crouch, eyes on the tables and the wheels, the eyes against the odds. This place belongs to Trump, and he belongs to this place. It's a part his Manhattan friends never see. The dimension, the size, the hot, packed bodies with their cash.

"I'll tell you a secret. This is a better business than real estate," Trump says.

ALL THE FLASH AND SHINE Trump is occasionally ridiculed for in New York is not only appropriate here, it is standard. Finally, when we reach the TV cameras outside the ballroom, Jack Nicholson is recognized.

All the movie stars have been herded to one table, safely collected for the media. Kirk Douglas, who made *Champion* and has always had a fighter's face, is there. Tatum, Cheryl, John McEnroe, Jack. Joe DiMaggio is in a corner, eating. The blacks have chosen their own tables; the helicopter groups sit together. Donald is brought to meet the Sports.

"We never mention their names," says a Trump man.

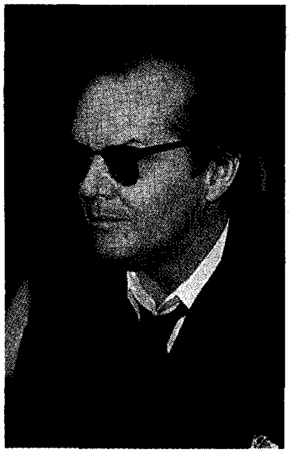
Donald poses with a fat man in a white-and-powder-blue nylon jogging suit. "A million a year," he says. Another million-a-year man introduces his son. None of these men looks like he has money. They have poor clothes and plates loaded with Trump Plaza food. It is very lavish. Decorated prime mountains, boxing rings made of chocolate, Holmes and Tyson carved in ice. Bartenders mix Chivas with Evian. It's clean and gleaming and all "Yes, sir." Donald does not sit or eat or drink. He circles the tables, as do his friends the cameras.

In front of a tinsel curtain, a girl in sequins is playing a banjo and singing. The cameras prowl, making discoveries. The lights go on, the boom mike drifts into the face above the lobster; a word is said, and then the lights go out, leaving people in the dark lot of the ordinary. They stay long at the star table, where Cheryl Tiegs has a plate heaped with camouflage food; but half an hour later, it is still full.

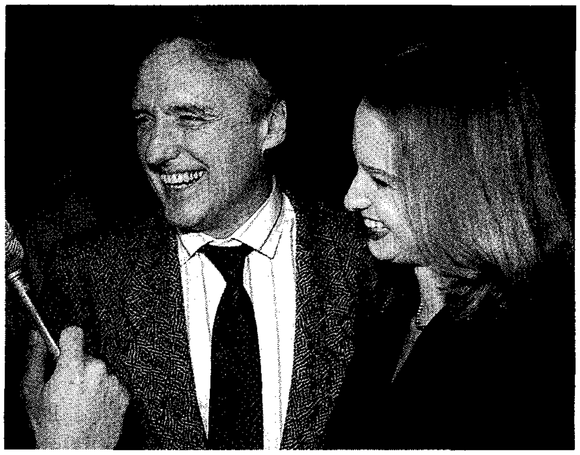
"He has a cane," someone says, meaning Muhammad Ali.

For Ali, the lights go on. But inside, the lights are out. His face is uninhabited. He is steered through the room, like a magnificent Baron Samedi, slow and grander than ever, his face unable to react in time, though the thoughts are there, submerged. The ballroom, with Joe DiMaggio and McEnroe, is like a ruin of old champions each dealing with his past. Ali sees Jack Nicholson, and the lights come on. They hold each other close and whisper. Jack leans into him and whispers in his ear. Ali whispers back. Jack answers. Ali whispers. Jack has all the light in his face and those devil eyebrows. They are very close in their hug, and the crowd tries to press in to hear.

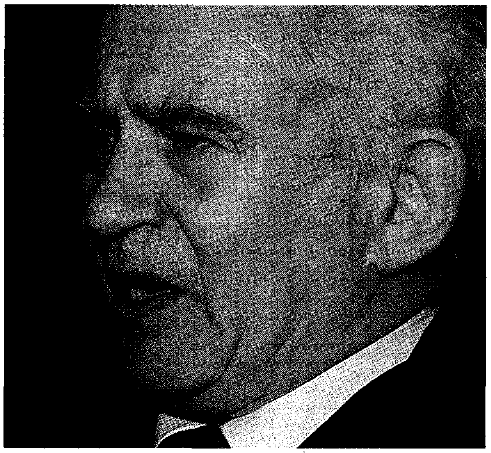
"We can't get into our suits," one of them says.



eryl Tiegs and Jack Nicholson.



Dennis Hopper and friend.



Norman Mailer.

.P./Wide World Photos; center right and right, Michael Baytoff/Outline.

IVANA'S TOUCH: *“We built...I designed the interiors...must make $600,000 a day before we break even...80 million...most beautiful.” Ivana's voice floats over the clicks and tinkles of desperate money.*

“We're eating too much,” says the other.

It's the most hyperreactive face in the country, pressed to an idol's face. Ali speaks to those who give him time to answer. Then he is led away, slower than when they would replay his punches in slow motion. Deep in his brain, a cluster of cells has stopped secreting a chemical in the dopamine family involved in muscle movement. This can happen from an injury—like a punch.

“Can you believe who's here!” says Donald. “I want you to introduce the stars,” he tells an employee. “Get the announcer the list.”

“Yes, sir,” says the man.

“It's a two-page list,” says Donald.

“Yes, sir. I'll take care of it immediately.”

“You're not allowed to gamble more than 5 million,” Donald says, wagging his finger at one of the Sports.

“Mr. T, your wife just entered the building,” says a Trump man.

IVANA, WHO HAS HER OWN RETINUE, including Billy Norwich and John and Lauren Veronis, walks into the room wearing a red Dior suit. Her face and hair and figure are like a casino dream. She is the impossible girl every gambler wants over his shoulder, and yet she moves in this other world.

It takes discipline. Ivana's discipline comes from sports. Ivana Trump has been in training since she was six. She went out on the ski circuit at twelve. You get certain values. You follow a program from morning to night and must do things on your own. There are no parents, there is no tutor, no cook. From six through eighteen, Ivana counted on herself. Going down the hill at 80 miles per hour, you count only on yourself. “It takes incredible discipline,” says Ivana.

What kind of a mental stretch is required to go from today's lunch at Le Cirque with Jerome Zipkin to “High Tea at the Races” at the Seventh Regiment Armory antiques show under a topiary chandelier hung in a striped tent; to go from the five-foot chinoiserie cake in delft blue and white by Cile Bellefleur Burbridge, who based her design on a pagoda at Brighton Pavilion, to a chocolate boxing ring? It's more than a helicopter ride from the mouth of Jerome Zipkin and the Armory set to a crowd where to be missing a few teeth is perfectly all right—though the entrance to both worlds costs the same $500.

Don King walks into the room the way Ali should have and poses with Ivana. The lights go on and shine, shine; out come the teeth-of-joy, and the moment is gone.

“It's not so bad. He comes in and goes off. You must speak slowly,” one of Ali's managers tells Merv Adelson. “He's been down to Mexico. They have an operation there to transplant fetal cells. He said no, but he's thinking about it.”

Donald goes off to meet Brian Bosworth, Charles Barkley.

“Where's Jack?” says Dennis Hopper. “Where's Jack?”

“Do you want to meet Donald Trump?” someone asks him.

“I've met Donald Trump,” says Hopper.

An aide to Senator D'Amato introduces himself to Trump.

“Where's the senator?” says Trump.

“He couldn't come but said to tell you he's sorry,” the aide says. Donald is not pleased when people don't show up. The list is, after all, the list. Once on the list, you get introduced, even if you are not quite there. And it doesn't much matter.

Donald introduces Ivana to a fat man. “He's lost 50 pounds,” says Donald.

“What did he look like before?” says Ivana, screwing up her face because she is still an athlete and the daughter of an athlete, and to look like that is some kind of violation.

“LET'S GO TO THE FIGHTS,” says Donald, and the power wedge forms again. First Donald, then Ivana in her red suit, which she deliberately wears in crowds. He is faster, but they are a team as calibrated as any political pair, their long legs flashing in the power stride.

“We built . . . I designed the interiors, of course . . . two years . . . 4,500 . . . must make $600,000 a day before we break even . . . 150 buses . . . 13,000 meals a day . . . 3,000 cars in the garage, and they are filled two times . . . nobody can compete . . . 80 million . . . most beautiful.” Ivana's voice floats back over the clicks and slaps and tinkles of desperate money.

“Is that a scene? Is that a freak-out?” says Donald.

“Donald Trump!” “Run for mayor.”

Donald sees empty seats at the convention hall. “Every seat will be filled. We're sold out,” he says.

John McEnroe is there, seated, watching the preliminary fights. He is very still, with some of that look when the championship light goes out and the rest of your life goes into that shade of ex, remembering the time of the impossible shots when it was you they came to watch. He looks, but there is something absent, a missing animation.

Donald and Ivana sit in the front row. In the preliminaries, it is so still up front, you hear the thud of the gloves. Kirk Douglas is there. Old champs and contenders are watching. The writers and sports vampires come out as though there were something romantic in the meaty wallop, brutes and bravery, the blood dots arcing up in the air. Joyce Carol Oates, who has written an unusually slim volume, *On Boxing*, sits in the back row with her gray knee socks pressed together and her mouth open like a Cheerio.

Tim Witherspoon, former heavyweight champ, is there, missing a few teeth, as is Michael Spinks. Spinks's manager, Butch Lewis wears just a collar and a gold bow tie on his bare chest. Steve Wynn, who used to run the Golden Nugget here and was Mr. Atlantic City before Trump, is shown in.

“Find Tim's man—he knows what he's doing,” Wynn says.

“Charlie's the guy who takes care of you,” someone else says.

The referee is wearing white rubber surgical gloves.

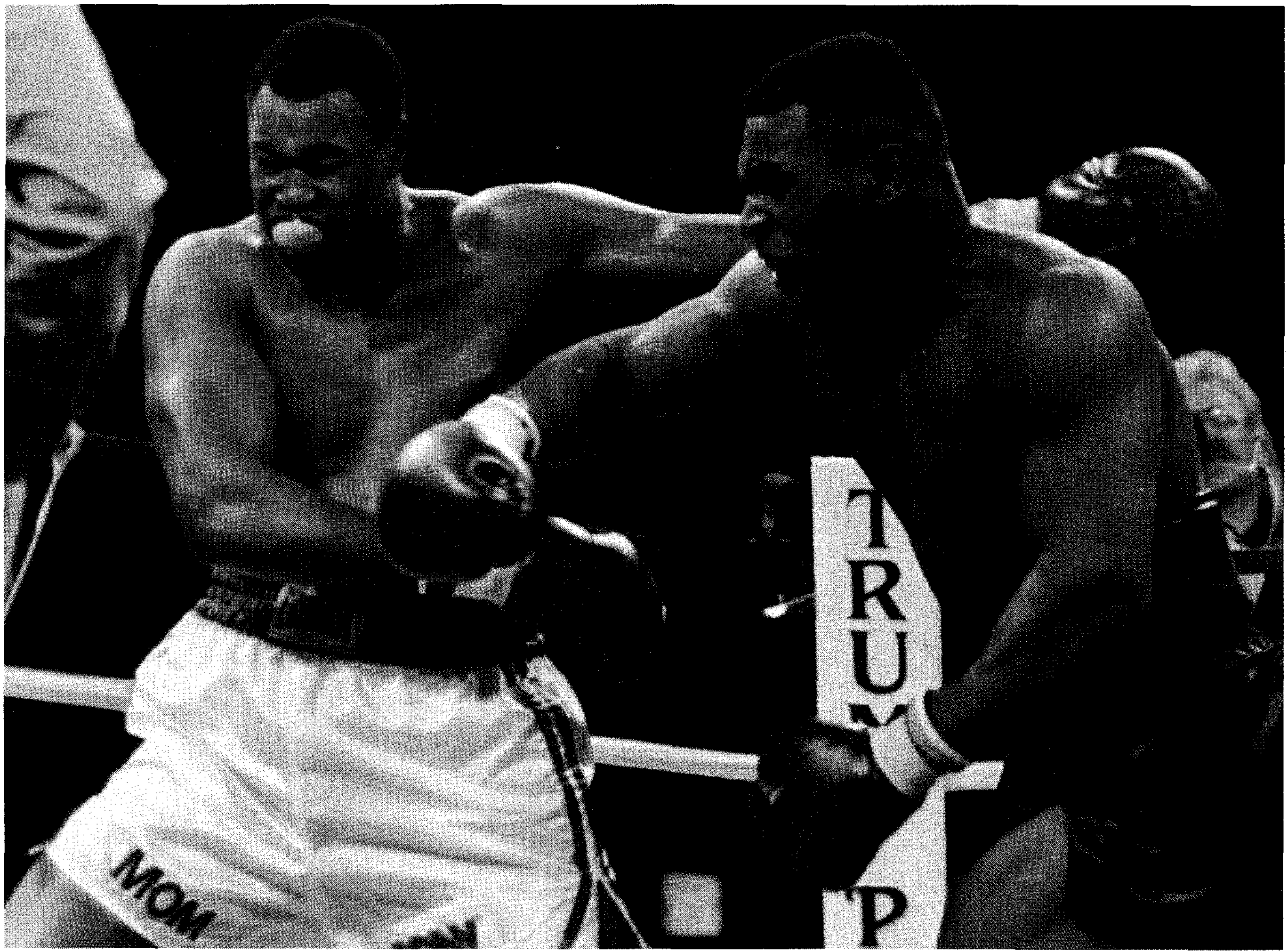
“That's their AIDS protection against open cuts,” a sportswriter says.

“With these guys?” a woman says, and a large black man with fighter shoulders and neck turns around and smiles. The sweat is popping off the fighters. At the feet of the corner men is a towel with blood on it. Don King, the other promoter of this fight, comes around with his stupid hair and a pendant with a crown above the diamond DON.

“Gin and ginger ale,” he says, pointing his finger at Vic Ziegel. “Remember? The name of your column was ‘The Manipulator.’ ”

A little white boy asks King for his autograph.

“Only in America,” says King, for neither the first nor the last time. The corner men pour in the ring, with the bloody towel and the ice pack and buckets, and one of them leans forward and talks into his fighter's face. A blond boy with fighter shoulders goes along the row. His right arm is like a piece of iron.



THE MAIN EVENT: *Holmes vs. Tyson, Atlantic City, January 22.*

Governor Tom Kean arrives in his own power wedge, then a WBA official who, with his high silver pompadour and chalk-stripe suit, looks like a Florida TV preacher.

"It's a scene plus," says Donald, winking happily.

Diane Holmes is wearing red leather pants and a red jacket with colored stones set in the leather of the shoulders. She has on beautiful net high-heel shoes with silver straps across them. She has a very thin, small face and diamonds in her ears. Her daughter is with her. Even before her husband is in it, she does not like to look at the ring.

Ali is placed next to Trump. Then he is led back to the fence separating the ringside seats to shake some hands. You could believe he is a blind man, but then Ali looks at Ivana Trump, and for the second time that night, his lights come on, and he smiles a real old Handsome Champ smile. Ivana knows how to talk to him.

"How long have you been fighting?" a woman asks the boy with the iron arm.

"All my life," he says, "since I was six years old, but pro since '83."

He says his name is Matthew Hilton and does not mention he is the junior middleweight champion. Mrs. Holmes puts her slim hands in her pockets as the announcer introduces the celebrities.

The mayor of Atlantic City. "I've been told that Spuds MacKenzie, the party animal, is somewhere in the building," he says. And in the land of Donald Trump, it is entirely possible that they've actually parked Spuds in a suite with a TV. Norman Mailer. Mr. T. Cheryl Tiegs. David Hasselhoff. Chris Walken. There, another flying wedge, a frantic one, and in the center the rather small bodies of Don Johnson and Barbra Streisand. Johnson is wearing gray ostrich-skin boots and a black bad-boy shirt. His handsome used face remembers many good times and lovers' dawns.

"Hi, Barbra. Hi, Don Johnson. Hey, Michael Fuchs. Don Johnson and Streisand.... Only in America, my brothers.... Hello, aren't we doin' it in New Jersey?" Don King says to Governor Kean. "Hellllllooooooo, Sonny Crockett!"

Someone removes the towel with the blood. Judd Nelson comes over to Matthew Hilton.

"I went to Russia and made a documentary," Nelson tells him. Ali puts on a pair of dark glasses, as Jack Nicholson and Norman Mailer have done.

As Don Johnson is introduced, Judd Nelson says to Hilton, "He's smoother than we'll ever be." Joe DiMaggio gets big applause. Here is the true people's rating system. It's all in how you are described, where you are placed, the applause you draw, if you are left off the list, if you are in another sphere that, like Joyce Carol Oates, your name must be tucked quickly into someone else's introduction to get any applause at all. Ali, introduced in the ring, presses his fingers to his lips and gets his due.

Carl Weathers, who played Apollo Creed in the *Rocky* movies, is seated; then men with yellow T-shirts saying TRUMP PLAZA and maroon pants form a muscle aisle and join arms as a lot of cops with leather jackets charge down with urgency around Larry Holmes.

Matthew Hilton, who has only one small scar on the left of his face and all his teeth, concentrates hard. Don Johnson puts his arm around Streisand. Joyce Carol Oates leans forward. The championship belts are carried out. Mike Tyson, who has a punching power scientifically measured as lethal, does hunching and snapping

Photograph by A.P./Wide World Photos.

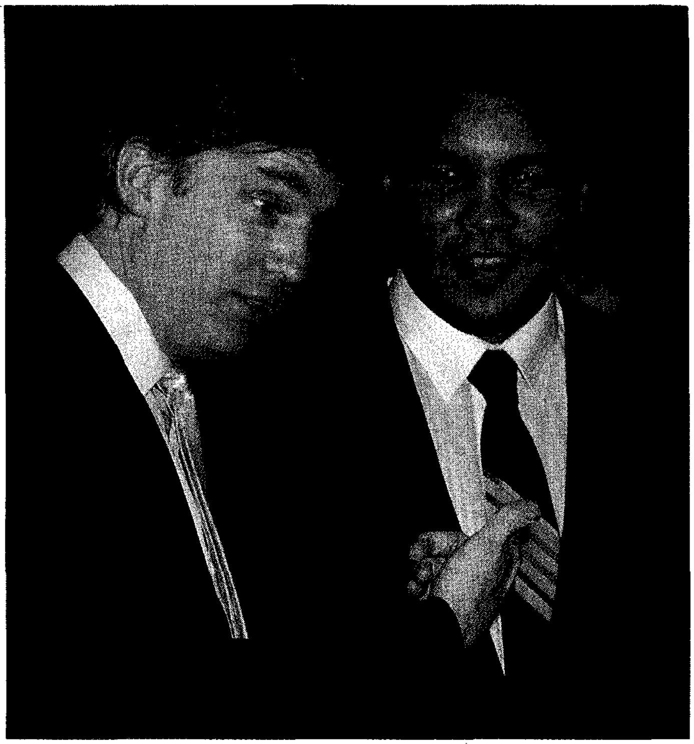
ON THE WATERFRONT: *Donald Trump is taking us out in the power tunnel, but it is denser around us now. Now the real action of the evening starts, as the crowds line up to get into the casinos.*

things with his shoulders, and it begins.

"Come on, Larry, don't be scared. Come on, Holmes, a little courage. Use the stick, Larry."

"Make the jab count a little more.... Pop, pop, pop... three-punch combination," Holmes's corner man tells him after Round 1.

"One decent jab... keep the knees bent," Tyson's man tells him.



LORDS OF THE RING: *Donald Trump with Muhammad Ali.*

Two girls in gold-sequined bathing suits get to take three walks, and Larry Holmes, who was once Ali's sparring partner and the man who helped end his career, gets to take three hard falls. Mike Tyson leans forward, snapping his bullet head. Larry Holmes has that swollen, shut-eyed look.

"If he had the moves of Apollo Creed, he'd be tying him up," someone says.

"I hope you won't be doing this when you're 38," a woman says to Hilton.

"I'll be retired," he says.

Hilton gets up on his chair when Holmes's legs go up in the air for the last time. And, like the rest of this ringside audience, which is full of grudges, defeats, and old hates, hopes there is no bleeding in the brain.

"He's lucky he lasted as long as he did," says Steve Wynn.

"I hope I'll never be around at 38," says Hilton.

Carl Weathers applauds as Holmes leaves the ring. John McEnroe fixes his curls. The music starts.

"I never knew an athlete whose later career was worth anything," says Steve Rubell, "except Bill Bradley." And Ivana Trump, though he doesn't say this. Ivana knew: "One day you are 30 and not as successful as 24." She had prepared and gotten her Master's in phys. ed. at the university in Prague. She could always teach gym.

TRUMP IS TAKING US OUT IN the power tunnel, but it is denser around us now. Now the real action of the evening starts, as the crowds, for whom no betting is ever enough, line up to get into the casinos. Tyson and Holmes are being interviewed.

"When he was at his best, I couldn't stand a chance," says Tyson.

"As we all go along, someone will get us," says Holmes.

"Flash some cash, Donald," says a voice from the casino.

"I ain't never been that close to that much money," says a man.

First goes Donald, then Ivana. "Hold on to me....I hang on to my guys," she says. "Hold on to me. Where's Billy?" They press in to both sides of the power tunnel. Behind, there is a scuffle. There is shoving and pushing, and it is scary for Norris Mailer. Jack Nicholson keeps the grin on his face. They are pressing into the power wedge, lacking action, having seen the predictable outcome.

"It's not necessary for Donald to be walking us through the casino to get out of here," says Rubell.

"Look at that marble," says Donald as we ride down the escalator. Everyone is heaved into cars.

"But I'm staying here," says Kirk Douglas, who has a room in the hotel. Into a car he goes.

"A man like Donald Trump comes along maybe only once in a century," says Howard Rubenstein, who is Donald Trump's P.R. man. It must be like God came to Howard one day and said, "This time, Howard, I'm going to give you a real present: a Christian, tall, blond, beautiful, self-made couple with vast money and the desire to spend it wildly, madly—and Howard, *you won't have to open your mouth.*"

Donald is at the airport, herding his group into copters. The reason everyone is being shipped home after midnight is that the suites have all been given to the Sports.

"Wasn't it a scene? Wasn't it wild?" says Donald Trump.

Ivana shrugs off her chinchilla coat and crosses her gray high-heel shoes. She carries no bag. Jack Nicholson is in the back with Cheryl Tiegs and the Mailers. With the light on her blonde pompadour, Ivana looks fresh, young, and polished.

She loves all this, tearing into life, bringing along the different groups, watching their jaws drop. It's a good life, but it must be organized. Ivana has lists of her own. At one point, Ivana tells Lauren how she did her Christmas shopping. The nanny took her three children through F.A.O. Schwarz and rated their expressions of joy, writing the toy numbers and prices. Then Ivana called, the gifts were wrapped, the driver picked them up, and "Bing! Bong! Done!" Ivana says, dusting her hands against each other.

Tomorrow, Ivana says, she will have her hair done, her manicure and pedicure, and then, in the evening, fly her friends to Paris in the 727. *Women's Wear Daily* will report on her at the couture shows, at dinner with the d'Ornanos and Rothschilds, buying a Lacroix suit called "Mea Culpa," for $23,000. But that last is not true. That's obscene. She's a business girl; she'd never spend... Ivana will return just in time to go with her weekend guests to Florida; then, the next Monday, it's back to Atlantic City. Seven flights in nine days. Of course, she gets sick.

But now the *Ivana* lands. All her guests, abandoning her, rush for their cars. The words float back to her on the river wind. "Thank you..." "We never saw ..." "It was..." Ivana Trump looks up to the sky, waiting for Donald, the guests, the next easy landing. ■

Photograph by Russell O. Turiak.

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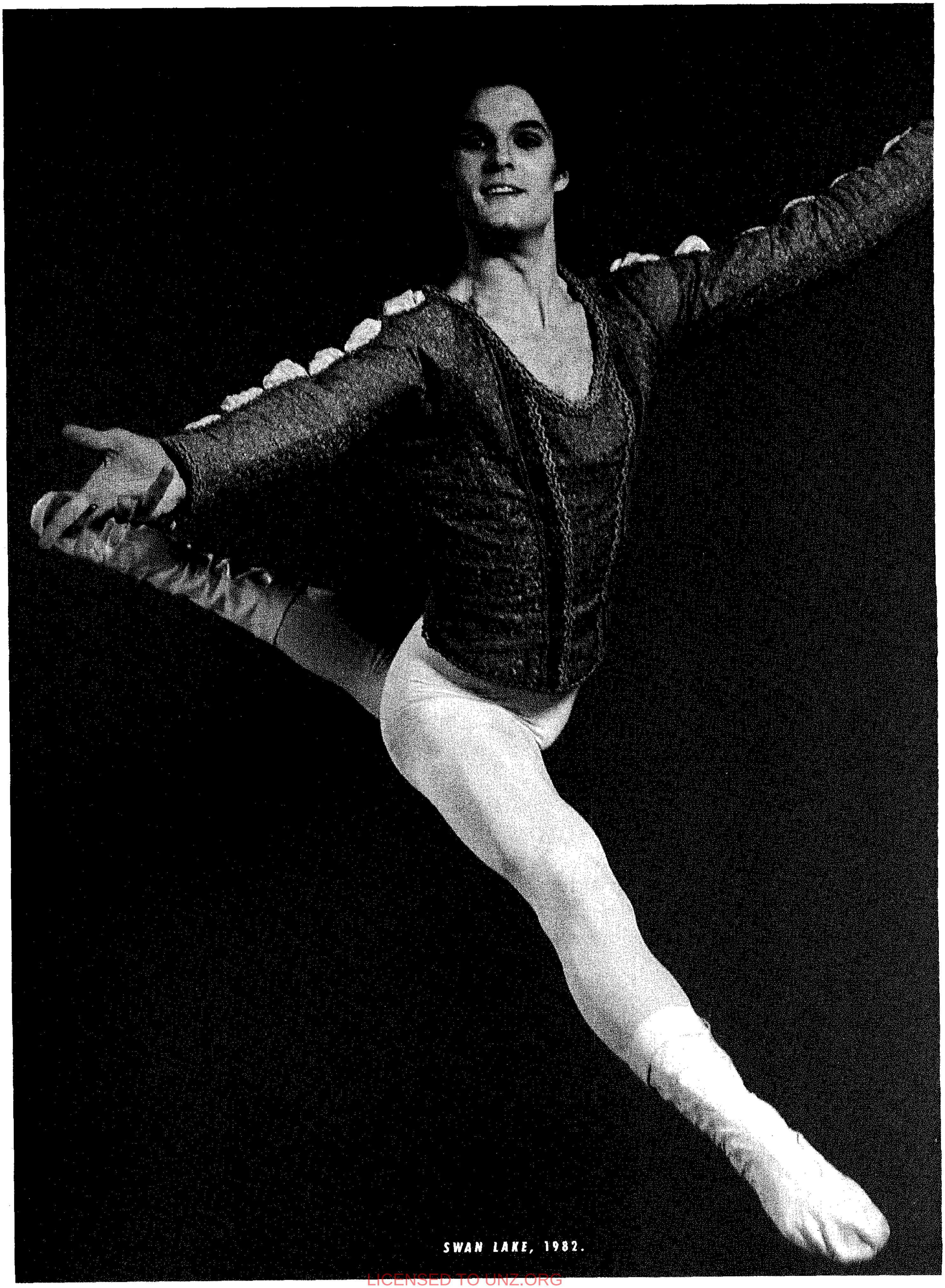
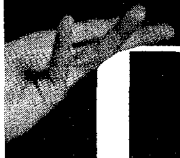


SWAN LAKE, 1982.



DANCING WITH DEATH

THE LONG FALL OF PATRICK BISSELL

BY MICHAEL STONE

HIS DANCING STYLE WAS CALLED BRAVURA, AND that image seemed to fit his life. As a principal with the American Ballet Theatre, handsome, athletic Patrick Bissell was tall for a ballet dancer—six feet two—yet he moved with the speed and grace of someone far smaller. A colleague once marveled that he "ate up the stage like a tiger."

Offstage, his personality matched the scale of his dancing. His exuberance seemed boundless. So did his ambition, his generosity, his admiration for good dancers, and his need for attention. He was a womanizer—an inveterate flirt who partnered and romanced some of the world's most glamorous ballerinas. Even his vices were legendary. He bragged that he had been taking drugs and drinking since he was ten. He set out extra-big doses of cocaine that he called "Bissell lines," and friends say he could drink a case of beer at a sitting. He always assured them he could handle it.

Behind these images, of course, was a far more complicated man—vulnerable and pained. Though he never talked about it, he'd been severely abused by his mother. Later, his bouts with alcohol and drugs slipped out of control. "He got a raw deal from the day he was born," says Marlene Fromme, a therapist at Creative Solutions Clinic who counseled him toward the end of his life. "He tried to play the bad boy—drugs and women—but he was a wonderful person, so kind and compassionate and overly sensitive. He was like one raw nerve. The problem was he felt too much."

Dancing, drinking, taking drugs, acting wild—these were Bissell's ways of not feeling. Onstage and off, he was always daring himself to go one step further. Late last year, he apparently went too far.

On December 29, Patrick Bissell was found dead in his Hoboken apartment. He was last seen entering the building on the evening of the twenty-seventh. Preliminary findings are said to indicate he died of a brain hemorrhage; the autopsy report has not been released yet. His fiancée, Amy Rose, who discovered his body, says there was no drug paraphernalia in the apartment. But many of Bissell's friends and family are certain that drugs either contributed to or caused his death. For years, they say, Bissell had been battling alcoholism and drug addiction. He was 30 years old.

Bissell's death touched off an outpouring of soul-searching and criticism within the high-pressure, hermetic world of top-flight ballet. Just a year ago, Gelsey Kirkland, a former principal ballerina with both ABT and New York City Ballet, published a memoir, *Dancing on My Grave*, that recounts her own troubled career and cocaine addiction. In the book, she warns of widespread drug use among dancers; and after Bissell's death, she issued a statement: "The death of Patrick Bissell was an unavoidable tragedy caused at least in part by the failure of the ballet world and American Ballet Theatre in particular to acknowledge and deal openly with the drug problem."

A number of dancers interviewed for this article challenged that analysis. The dancers—from both ABT and New York City Ballet—say that in the late seventies and early eighties, there was indeed experimentation with cocaine. They add, though, that drug use has become rare in the past few years, in part because of the experiences of Kirkland and Bissell, whose sad stories were well known. "Cocaine is a joke at the theater now," says one veteran dancer at City Ballet. "My friends say, 'Hey, I've got a line for you in the wings,' just because there's been so much publicity about it and no one does it anymore."

Charles France, ABT's assistant to artistic director Mikhail Baryshnikov, insists that the company's drug problem was lim-

PHOTOGRAPHED BY MARTHA SWOPE

TO BARYSHNIKOV, BISSELL WAS "AN EXTREME AMERICAN ARCHETYPE"—EVERYTHING ABOUT HIM WAS OVERSCALE.

ited to Bissell and Kirkland. He argues that the problem couldn't be widespread, because dancers cannot perform properly while using cocaine. "Gelsey Kirkland has said on *60 Minutes*, 'Naturally, you can take drugs and dance,' " he says. "But the tape reveals she couldn't dance [while she was using drugs] the way she could before. It was like showing someone playing tennis with a sprained ankle."

Bissell and Kirkland occasionally danced to critical acclaim while high on cocaine, and Kirkland says she saw Bissell give some fine performances while on the drug. "It depends on how much you've taken, on whether you've been up for the two nights before," she says. "Sometimes you take a hit that's just the right amount and you sparkle." But clearly, Kirkland's and Bissell's careers show that cocaine abuse over the long term will cripple the abilities of even the most talented dancers.

OTHER CRITICS HAVE USED BISSELL'S DEATH TO address the system under which dancers develop and perform in this country. These critics feel that the physical and psychological stress that dancers experience from an early age encourages patterns of compulsive behavior—eating disorders, such as anorexia and bulimia; the use of painkillers and diet pills; alcohol and cocaine abuse. All of these problems exist in the dance world, but it's not clear how much the environment contributes to their spread.

Classical dancers usually begin training by the time they are six or seven. By twelve, they are practicing up to three hours a day, and their rigorous schedules make normal schooling and socializing out of the question. Few ballet dancers attend college, and many fulfill their high-school requirements by correspondence or in a professional school.

Ballet's perfectionist ethic tends to draw youngsters who are obsessive by nature and discourage those who are not. "Dance is very compulsive," a veteran of New York City Ballet says. "You can always get better. It's never enough. It's the perfect home for people who pick on themselves."

Thrown together at an early age, young dancers can turn up the pressure on one another. The competition for a relatively few choice roles is fierce. Dancers' home life is often truncated, their career prospects are short, and most aren't paid very well. Like Bissell, many face long, boring tours.

Still, most dancers love what they do. One ballerina ticked off the usual complaints about the work, then smiled and added, "But I wouldn't change it for the world."

Given the stresses of the dance world, the role of today's ballet companies has come under scrutiny. How involved should they become in the personal lives of their dancers? Is the dancer an employee or an artist to be nurtured?

"Basically, there are two points of view," says ABT's France. "One that wants to treat the dancers as stupid, childish, and illiterate, and one that says that a dancer is a professional and his or her behavior—whether it's drugs, drinking, or bingeing on food—is germane only as it impinges on his professional responsibility." France says the proper approach falls somewhere between the two viewpoints, but ultimately, he thinks that ABT is not a family but a professional institution. "Dancers are treated by the media and some people the way women were treated 100 years ago—a group to be coddled and idolized," he says. "But this has changed in the past ten years because the dancers and management wanted it changed."

David Howard, a teacher who coached both Bissell and Kirkland, still thinks that dancers need special treatment. "I've been dealing with dancers for more than twenty years. Sometimes they grow up on the outside and not on the inside. In many cases, I become the most important person in their lives—their mother, father, their everything."

ABT had been grappling with its obligations since about 1980, when company officials first learned that Bissell had a drug problem. At that time, Mikhail Baryshnikov had just taken over as artistic director and was trying to reorganize ABT along more professional lines. The company decided to fire Bissell for his failure to maintain professional standards. Drugs were not even mentioned. Later on, however, officials took an active interest in Bissell's problem and helped structure a comprehensive therapy program for him.

Overall, though, Bissell was always a special case—at once needier and harder to control than even the most temperamental dancers. Baryshnikov recalls, "I thought of Patrick for the first years as a sort of extreme American archetype—everything overscale: his talent, his size, his height, his lack of discipline, his terrific ambition, his moods, his energy, his enthusiasm, his depressions. It was all so very extreme."

WALTER PATRICK BISSELL—KNOWN AS WALLY to his friends—was born on December 1, 1957, in Corpus Christi, Texas, one of five children of a computer engineer, Donald Bissell, and his wife, Patricia. Though he had a twin brother, Patrick stood out from the start.

"He ran before he walked," Patricia says. "I never even saw him make an effort. At seven months, he just hiked himself up on his hind legs and was off." At one, he climbed over a six-foot-high basket-weave fence surrounding his backyard play area. At seven, he plunged from a 30-foot-high diving platform before he'd even learned to swim.

He was always testing himself, seeking out new challenges, scrambling for attention. "With most children, you can say, 'Stop that, you're going to hurt yourself,' " his mother says. "But Wally didn't know what that meant. He never hurt himself. His body never let him down."

His home, however, was not an easy place. His mother had uncontrollable fits of temper and periodically lashed out at Patrick and his older brother, Donald. "I was abused as a child by my father, and I passed it on to my boys," says Patricia, who has gone through years of therapy. "My oldest son had the sense to get out of the way. But Wally was too brave for his own good. He was frightened of me, but he stood up to me, so he bore the brunt of my rage. I hit on him and verbally abused him, told him he was unwanted. I was afraid I was going to kill him. I don't think the week went by when I didn't lose my temper, and when I began striking them, I couldn't stop. It left bruises for days." (Patrick's twin brother, William, who was slower in developing physically, was spared much of the abuse. Today, he works in manufacturing.)

The problems were aggravated because Donald Bissell's work frequently uprooted his family and kept him away from home. By the time Patrick was twelve, he had moved more than six times around Texas, California, Illinois, and Ohio. "It was after World War II, and corporate America was building plants all over, shipping families all over," Patricia says. "We were isolated in strange places with no support groups. I was chronically depressed. I had five children, a husband gone most of the time, and no relatives nearby. I tried to get help, but no one took that kind of thing seriously in those days. It was the time of the seven-minute doctor's visit: Here, have a pill."

Patricia Bissell eventually became dependent on Miltown, a tranquilizer she started using after her older daughter underwent chest surgery. “My sons must have thought I was this crazy woman, that they couldn’t please her no matter what they did,” she says. “I know what they went through, because I went through it also. But Wally never showed the pain. He covered it with the same bravado he later did in New York with drugs. Once, when he was ten, I walked him around our neighborhood late at night. I told him, ‘Why don’t you run away? Don’t you know you’re in danger?’ ”

Still, Patricia says she loved Patrick. “He could make me laugh when I was on the edge,” she says. “I remember once when he was very young, he opened a gallon jug of salad dressing—the ones that are so hard to open—and flooded my kitchen. It was the biggest mess I ever had to clean up, but when I saw him sitting there in a sea of dressing, so pleased he’d been able to do that, I just melted. He always sparkled with such gaiety.”

BISSELL TOOK his first ballet class in Toledo, when he was ten, after his older sister, Susan, recruited him to be her partner. Until their parents discovered the arrangement a year later, she paid him her allowance to go to class with her. Patrick took immediately to dancing. “He got a special feeling from dancing that he couldn’t get anywhere else,” Fromme says. “He told me it was an exhilaration, a sense of feeling the music inside him and being able to move with it precisely. It gave him a sense of mastery and control that he didn’t have in the rest of his life, which was frenetic and out of control. He couldn’t get the rules of his life down. But for some reason, he was able to learn the rules of ballet—and master them.”

His teacher in those days was a man named Bud Kerwin. “He was a wonderful, wonderful man and a wonderful teacher,” Bissell said in an article in *Dancemagazine* in 1979. “He inspired you to be a prince. He’d say, ‘Stick out your chest and think of yourself wearing a beautiful velvet jacket covered with fabulous jewels—emeralds, diamonds, and rubies!’. . . And he made you feel you were really something.”

Kerwin, for his part, remembers Bissell as an ideal student—a natural dancer who worked hard and was eager to learn. “He had such a flair for drama,” Kerwin says. “He would get caught up in the drama of the dance. He had a magic personality, an inner glow that touched the audience.”

For two years, Bissell’s mother served as secretary at Kerwin’s school. “She was very supportive, very kind,” he says. “I was never aware of any abuse, and I was shocked to hear it. But she did have a vile temper, very fiery. She had that same self-destructive quality that Wally had later on.”

Eventually, the Bissell family moved to Swanton, a farm town outside Toledo. His new schoolmates taunted him and fought with him daily. His schoolwork suffered and he was constantly in trouble. But he commuted to Toledo and kept up his studies. “When he was twelve or thirteen, his basketball coach scolded him and told him to give up dancing or quit the team,” recalls Bissell’s father. “He was a naturally gifted athlete—the pitcher on the baseball team, the center on the basketball team—but he decided to quit sports instead. That’s when I knew he was serious about dance.”

A year or so later, Patrick announced that he wanted to dance professionally, but Donald was worried about his son’s education. The family had just moved again—this time to Granville, Ohio—and Patrick was having problems at his new high school. His dance studies, now with a Russian émigré, Tatjiana Smith, left little time for schoolwork.

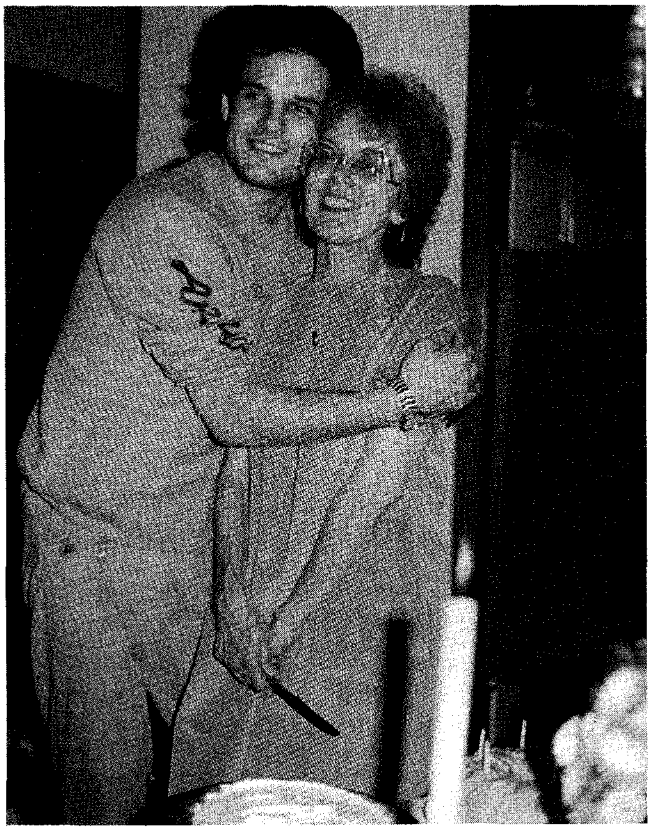
Around this time, friends introduced him to drinking and drugs. He was also stealing things—mainly stereo and electronic equipment. “Stealing was a serious problem all his life,” someone close to him says. “He didn’t do it for money. He did it for the thrill. He liked planning a theft, taking calculated risks. He got high from it.”

Patrick once said that things would have been far worse if it hadn’t been for dancing. “I couldn’t stand people telling me what to do and how to behave,” he later told a reporter about his difficulties in Granville. “If I couldn’t work things out my way, I was unhappy. That’s the way I was. I got to be known as a big troublemaker, and I just couldn’t stand it anymore.”

About that time, Edward Villella performed in Columbus and gave a class that Bissell attended. Afterward, he talked to Bissell’s parents and told them that Patrick needed more concentrated training. Over his father’s objections, Bissell applied for a scholarship to the National Academy of Dance in Champaign, Illinois. He was accepted for the next year.

BISSELL’S SEMESTER AT THE ACADEMY ESTABLISHED a pattern that he would follow for the rest of his life. He arrived in 1973 looking to make a fresh start, and for a while he succeeded. He worked hard on his ballet technique—four hours a day—under teachers like Stella Applebaum, Lupe Serrano, and Michael Maule. He made friends with the other students and was especially popular with the girls. But before long, Bissell’s grades

I hit on him and verbally abused him, told him he was unwanted,’ says his mother, Patricia Bissell.


WITH HIS MOTHER AT HIS BIRTHDAY IN 1983.

AT FIRST, HE WORKED SO HARD AND DANCED SO MUCH AT ABT THAT FRIENDS FEARED HE MIGHT BURN HIMSELF UP.

began to slip. He ran afoul of the administration and was expelled. "You see, for the first time in my life I was on my own and I guess I felt like letting loose," he told *Dancemagazine*. "I couldn't wait to get out of class and go out and socialize and have fun. I had a girlfriend and I stayed up late. I'd be tired and groggy when I woke up the next day."

The real problem, though, was drugs. Maule says the administration knew that some students were using marijuana. But Bissell, he says, was dealing it. "We had a board meeting about it," he recalls, "and we decided to expel him—with great regret. I was almost in tears when I took him to the bus station. I told him that whatever he did, he mustn't stop dancing, and I remember he said, 'Mr. Maule, you're a good man. You did the right thing.' "

Maule saw Bissell onto the bus, but Bissell was too ashamed and angry at himself to return home. Instead, he got off at the next stop, cashed in his ticket, and, with $20 in his pocket, hitchhiked to San Francisco to visit his sister Susan. His idea was to join the San Francisco ballet and live with Susan and her husband on their houseboat until he could support himself. He later recalled setting out on the trip: "I stood on the highway. . . . I waited and waited, and I was shaking and on the verge of crying. Finally, somebody picked me up, and I was off! From that moment on, I felt free."

Still only sixteen, Bissell was turned down by the San Francisco ballet. Harold Christensen, the head of the company school, offered him a partial scholarship, however, and Bissell stayed on for two months, until his lack of money forced him to return to Granville.

Bissell's next stop was the North Carolina School of the Arts in Winston-Salem. Aware of his reputation as well as his talent, school officials agreed to accept him on a probationary scholarship for the summer session. "I was tired of screwing up and making things bad for myself," he later said. "I was really ready to go gung ho and do things right."

That summer, while Bissell waited in Granville for classes to begin, his mother tried to kill herself. "I took 36 Dalmane with a tumbler of rum," she says. "I felt my husband was still young enough to marry someone who could take better care of the children than I did. Suicide logic is always screwy. I had some notion that my husband would find me and my children would only find out about it later. But Patrick was in the house, and he helped my husband drag me to the hospital."

TRUE TO FORM, BISSELL STARTED WELL AT NORTH Carolina. He attended class faithfully and worked hard at his dancing under teachers like Duncan Noble, Gina Vidal, and Noland Dingman. Toward the end of the year, he was selected to dance the lead in *The Nutcracker*, the school's feature production.

About the same time, however, Bissell's schoolwork began to suffer and he started getting into trouble. Once again, drugs may have contributed to his slide. Bissell's mother says that he told her later that he had track marks on his arms when he was at North Carolina—something she thinks his instructors should have seen. But Bissell's roommate, Rupert Ravens, says that Patrick's drug use was hardly exceptional. "A lot of people at school partied," he says. "Wally didn't stand out."

What did stand out was Bissell's dancing. In addition to giving him the leading role in *The Nutcracker*, the school asked him to dance with its affiliated company, the North Carolina Dance Theater. "They worked me hard," Bissell later recalled. "I was dancing so much that I really didn't have time left over for my academics. . . . Again, that was my downfall. I was rundown and tired and started feeling itchy again." At the end of the year, Bissell was expelled.

Still, there were other institutions willing to subsidize Bissell's talent. While he was still at North Carolina, the School of American Ballet—affiliated with the New York City Ballet—offered him a six-week Ford Foundation scholarship. With that offer outstanding, he headed for New York as soon as he was expelled. Later, after a short, rigorous training program with the Pennsylvania ballet—also under scholarship—he landed a one-year contract to dance in the corps of the Boston ballet.

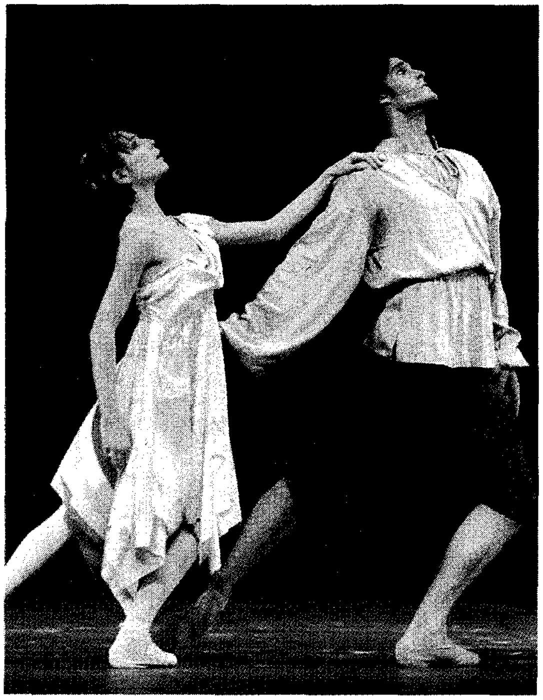
But he was already looking ahead to New York and joining ABT. In a letter to his father written shortly before the year's end, Bissell said, "I need to build a big name for myself while I'm still young. . . . I try and get up in the morning and set daily goals for myself, but sometimes I forget about the present because my mind is so involved with the future. . . . You know as well as I that this time of year I get impatient and frustrated with just about anything. . . . I soon hope to overcome these personality flaws, but for the time being I can control them. I'm so happy that I'm finally the master of my own life."

AFTER THE YEAR IN BOSTON WAS UP, BISSELL RE-turned to New York and re-enrolled at the School of American Ballet for a final year of training. With his size—he had filled out in the past year—and athletic ability, Bissell had become a powerful, acrobatic dancer. Now, mainly under the tutelage of Stanley Williams, he worked on control, phrasing, and style.

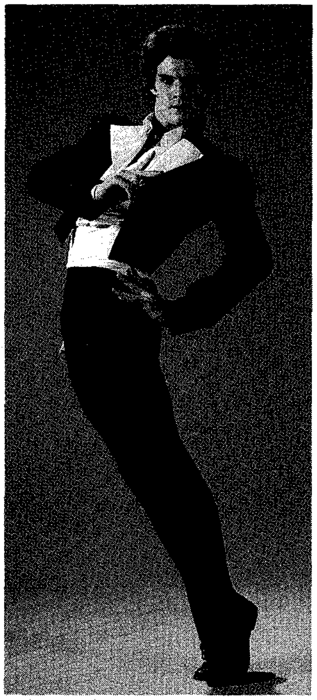
Like most of his peers, Bissell hoped to be selected by the New York City Ballet company after graduation. And indeed, City Ballet founder Lincoln Kirstein liked Bissell and briefly arranged for him to take class with the company. But as his graduation neared, Bissell correctly sensed that City Ballet's legendary artistic director, George Balanchine, was not enthusiastic about his dancing. For one thing, Balanchine's choreography favored the ballerina, and though City Ballet has featured many of the world's great male dancers—including Baryshnikov and Peter Martins (the company's current artistic co-director with Jerome Robbins)—they were often relegated to supporting roles. What's more, all the company's dancers were expected to subordinate themselves to Balanchine's choreography—ballets that are thought by many to be plotless, precise, and unsentimental. Balanchine, no doubt, felt that Bissell's bravura style was better suited to the classical, romantic repertory of City Ballet's counterpart the American Ballet Theatre.

As it happened, ABT was looking for young male dancers. Bissell auditioned and was offered a six-week tryout contract. Before accepting, he went to Balanchine and told him that he would prefer to remain with the City Ballet. Balanchine told him to accept the tryout after the school term was over, but left the door open.

Bissell, however, did well at the Ballet School, dancing solo parts in three of the school's four year-end workshop performances and getting excellent reviews. Balanchine then offered to keep him in City Ballet, but Bissell finally decided the opportunities were better with ABT. "I figured that if I joined the City Ballet, I'd be put in the back row of the corps, and Mr. Balanchine would just let me wait, which is what he does—and which is good," he later said. "But I had all this energy I wanted to let loose and I *did* want to dance the bravura things, so I joined ABT." He was nineteen.



WITH KIRKLAND IN *TILLER IN THE FIELDS.*



CARMEN.

WITH JAFFEE IN *ROMEO AND JULIET.*

> "He had a flair for drama," says one of his first teachers. "He had an inner glow that touched the audience."

SCENES FROM A CAREER.

Bissell started slowly at ABT. He stayed behind when the company went on a European tour in the summer of 1977 and danced little when it performed its fall season at the Met. He spent most of his time in the studio, working with ballet master Jürgen Schneider. That winter, however, during an extended American tour, the company began to showcase Bissell's emerging talent.

In December, shortly after Bissell's twentieth birthday, he was picked to dance the lead in *La Bayadère*—a demanding role normally reserved for major stars. His first performance was in Los Angeles. Afterward, in Chicago, he was asked to fill in for an ailing Clark Tippet as the prince in *The Nutcracker*. Then, for the spring season, he made his New York debut, sharing the stage with Baryshnikov in *Don Quixote*, and danced the lead in *Theme and Variations*, his first Balanchine ballet.

Bissell's rise was fast, in part because the ranks of the company's male soloists had been thinned by injuries and defections. What's more, Bissell's size made him an ideal partner for principal ballerinas Cynthia Gregory and, more often, Martine van Hamel, who both approached six feet on point.

But Bissell's dancing had also improved enormously. After seeing him in *La Bayadère* on May 11, Clive Barnes of the *Post* declared him a "major star." *Times* critic Anna Kisselgoff criticized his foot placement but added that "there is a daring about his technique that makes his dancing very vibrant. Unstintingly, he tried all his stunts and nearly succeeded."

Offstage, Bissell began a long on-again, off-again affair with ABT soloist Jolinda Menendez, who later danced with him in *La Bayadère*. "He was always a bit of a romanticist," she says. "He would always fall in love with his partners." Not that his charm was taken seriously by everyone. "He was a flirt who always said the right thing," says ballerina Cynthia Harvey. "He told every one of us that we were the only one he wanted to dance with. Susan Jaffee and I would compare notes. After a while, we understood: That's just Patrick."

By the end of his first year with ABT, Bissell was flying high. That summer, Natalia Makarova, then at the height of her fame, invited him to be her partner in a new John Neumeier work with the Hamburg Ballet. Back in New York in September, he was promoted out of the ABT corps to the rank of soloist. Baryshnikov had moved to City Ballet for the new season and several other top dancers had left the company, so Bissell was thrust into a half-dozen new roles. One of them—Basil in *Don Quixote*—he had to learn in three days.

Antony Tudor, a preeminent choreographer, paid Bissell and Gelsey Kirkland the highest compliment by creating a new ballet, *The Tiller in the Fields*, for them. Bissell asked David Howard to coach him for the role. "He needed work on refinement," Howard says. "But he had all the physical elements, and he matured quickly. He had a wonderful freedom about his work. He would burn up the stage."

Friends worried that he would burn himself up, that he was being pushed too hard by the company. But Bissell told reporters that he felt it was good for him to perform as often as possible. "He was ambitious in the best sense of the word," says ABT's Charles France. "He wanted to be a great dancer. He wanted to be a star. Actually, I think he felt he could dance every part every night."

In one four-day period that January, Bissell did dance major roles in three ballets, two of them debuts and one an entirely new work by Glen Tetley. He seemed to have boundless energy. "He got me going," Cynthia Harvey recalls. "He was like a big, overgrown puppy, always trying to see how far he could go. If you asked him to do three pirouettes, he would do four."

It was a wonderful time for Bissell. He and Menendez had settled into an apartment, and in the spring, ABT made him a principal, the highest rank. He was still drinking and taking a variety of drugs every day, but the rigor and excitement of his work kept his habit in check and covered its effects. "He was always hyper," Harvey says. "At the beginning, I wouldn't have known if it was him or the drugs."

Bissell's exuberance spilled over into his performance, but the expectations for him had risen by now. In an April 1979 review of *Swan Lake*, the *Times's* Kisselgoff wrote that he was

Photographs by Martha Swope.

ONE FRIEND RECALLS GOING OUT WITH BISSELL AND KIRKLAND: "IT WAS LIKE A NIGHT OUT OF HELL."

"conducting his education in public." She added, "One of his least professional but most appealing aspects is the impression he seems to give of deciding literally in midair which way he will terminate a step. It is a gamble that pays off on occasion. At other times, these inventions end in awkwardness."

There were other signs that Bissell was spinning out of control. "He would get wild at rehearsal," Harvey says. "He didn't know his own strength. One time, when we were dancing Clara and the Prince from *Nutcracker,* he was moving so quickly I hit my head on the bottom of his chin. You'd have to say, 'Patrick, calm down.' "

But Bissell did not calm down, and, over the next year and a half, he began to change. "It was too much, too soon," Menendez says. "He had this tough exterior, but he was just a child inside. For what happened to him, you have to be prepared as a human being, not just a dancer."

BY THE SUMMER OF 1980, BISSELL COULD NO LONGER control his drug use. While touring in Europe, he called Kirkland and arranged to meet her in New York. In her autobiography, *Dancing on My Grave,* Kirkland describes Bissell's whirlwind visit as a manic all-night cocaine bender.

Back in New York that fall, Bissell began an affair with Kirkland that followed the pattern of their first date—bingeing on drugs, mindless lovemaking, and, after the euphoria had worn off, lies and paranoia. She writes that he would disappear for days and concoct wild stories. Once he returned wearing a hospital wristband and carrying a prescription for Thorazine, a powerful tranquilizer. Other times, she says, he would stand guard at the door of her apartment with a can of Mace, or sleep with a hatchet under the bed and a knife under the pillow. Frequently, he would interrupt their late-night strolls and insist that he was being followed.

"He had lived quite dangerously as a child. He had that other side to him, and he kept it to himself," says Menendez, who also witnessed his odd late-night behavior. "I think he was a little paranoid for that reason. He didn't want any harm to come through that door. When he got that way, you couldn't talk to him, he was so intent on protecting himself and the people he loved."

During the first few months of the affair with Kirkland, he still kept house with Menendez, seemingly unable to choose between the two women. Then, in November, after a binge, he confessed to Menendez and moved out.

WITHOUT MENENDEZ TO ANCHOR HIS LIFE, Bissell slipped further under the spell of cocaine. Kirkland recalls that on the night John Lennon was shot, she went to see Bissell at a friend's house and found him and the friend trying to shoot up with a basketball pump needle. Bissell locked her in the bedroom to stave off her protests. Later, he collapsed in her arms, his own arms covered with bruises.

The self-destructive behavior began to take a toll on Bissell's dancing. He and Kirkland regularly missed classes and rehearsals. When they showed up, they were late and their performances were erratic. In the past, he'd usually concealed his drug-taking from other dancers in the company, but now they noticed his frequent trips—dance bag in hand—to the bathroom. By the end of December 1980, the situation had gone too far. When the company gathered in Washington to begin its long American tour, Bissell and Kirkland were summoned by management and fired.

Bissell had anticipated trouble and showed up in Washington scrubbed and in a suit, his agent at his side. After the meeting, he tried to be reconciled with Menendez and promised to straighten out. But back in New York, his mother, who was visiting him, watched him down a bottle of vodka at his apartment. "I can still see his face," she says. "Such a desolate face. 'Mom,' he told me, 'I've been fired.' "

While she was in New York, his mother did try to help him, but she could barely contend with the chaos in his life. He hadn't paid his phone bill. He always needed money. He would tell her he was going out for a minute and not return for hours. "We had a terrible fight," she recalls. "I told him, 'You're a junkie. Not only that, but you're a dumb junkie.' " She tried to get him to see a therapist, but he refused.

"He was a bit of a romanticist," says Jolinda Menendez, who was married to him for nine months. "He would always fall in love with his partners."

WITH MENENDEZ IN *LA BAYADÈRE,* 1984.

Photograph by Daniel S. Sorine/Gamma-Liaison.

Bissell was caught in the oldest of traps: He felt he needed drugs to dance and he needed to dance in order to support his habit. Hardly had he been let go from ABT when he began a grueling series of guest appearances, often with Kirkland, always on the road. The results were predictable—both on- and offstage.

"Yes, fans, Gelsey Kirkland and Patrick Bissell *did* show up for their pas de deux with the Eglevsky Ballet on Long Island," Barton Wimble wrote in the *Daily News* in early February 1981. After trashing Kirkland's performance, Wimble continued, "Bissell has now gotten to the point where his macho act outdoes his dance act, strutting around and practically beating his chest and emitting Tarzan howls. It was strictly a Looney Tunes version of the *Don Quixote* duet."

BISSELL WAS CLEARLY headed for a crash, and it happened the first week of March in Bloomington, Indiana. The University of Indiana had booked him and Kirkland to perform *Swan Lake,* but they reportedly turned up three days late for rehearsals. Anna Paskevska, head of the dance department, said Bissell "made no attempt to learn the Beriozoff version of the ballet [and] constantly disrupted the practice with his drinking. Kirkland ad-libbed a performance."

Bud Kerwin, then teaching at Butler University, drove down unannounced from Indianapolis and wandered into a surreal evening. The curtain was a half-hour late, Bissell fell down during the performance (Kerwin says they still danced beautifully), and, on the way back to the hotel, Bissell stopped in a liquor store and nearly got into a fight with the salesman. "We never did make it to dinner," Kerwin says. "Wally started talking and Gelsey floated through the room a few times. It was all very light and frothy, as though they were on a lark." The next night, Bissell scuffled over a bottle of wine with a desk clerk at the University's guest quarters. The police were called in and after a shoving match, Bissell was arrested for disorderly conduct.

After his stay at the clinic, Amy Rose, his last girlfriend, thought he was doing well.

ROSE IN *GAÎTÉ PARISIENNE*, 1988.

Like others at the time, Kerwin sensed little love or affection between Kirkland and Bissell. Nevertheless, her stature as a dancer remained a powerful lure for him—much like the cocaine that was crippling their ability to perform—and their relationship settled into a mutually debilitating dependency.

Only a week after Bissell's arrest in Bloomington, Kirkland failed to appear for a performance at Goucher College in Maryland, and Bissell danced the program with a seventeen-year-old picked at the last minute from the Tidewater Ballet. Later, in Seattle, they celebrated their reinstatement at ABT—having promised to reform—by snorting a stash of cocaine sent from New York in the lining of a ballet slipper.

That spring, Robert Tracy, author of a book on ballet, went to a party with Kirkland and Bissell in New York. "It was like a night out of hell," he recalls. "We were so desperate for coke and vodka. I remember thinking, They have such amazing careers. Why can't they be happy with that? What else do they want?"

Menendez asked Bissell those very questions. "I remember saying to him, 'You've got everything—a good job, admiration, a woman who loves you. What else could you want? Why do you do this?' And he said, 'Yes, I know. Everything you say makes sense, but obviously, it's not enough.' "

Back in New York for ABT's spring 1981 season, he pulled himself together and danced to critical acclaim. But then he missed his last performance and resumed his downward slide. In June, he moved out of Menendez's apartment and took one on West 92nd. Within the month, Kirkland had accidentally set fire to the place and the two of them narrowly escaped with their lives. Shortly afterward, at a performance in Chicago, Bissell was so shaky that he nearly dropped Kirkland; dancers in the wings yelled at him to put her down.

That summer in Philadelphia, Bissell's yearlong decline reached its low point. Late one night in a hotel room, after Makarova had warned that he was ruining Kirkland's career, Bissell slashed his wrists, then called Makarova with the news. His wounds were superficial—he danced the next night, and Fromme claims the incident was part of a pattern of self-mutilation that extended to his childhood. "He told me a story once that when he was about eleven he fell off a bicycle and split his head open," she says. "It was a long drive to the hospital, and all the way there his mother cradled his head. He said it was one of the few times he can remember her nurturing him as a child."

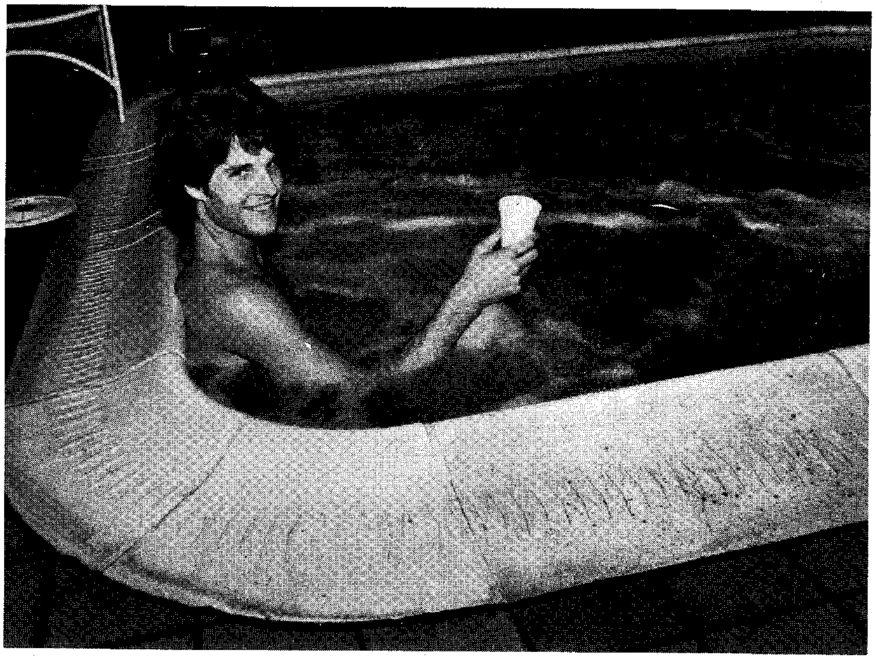
AFTER PHILADELPHIA, Bissell tried to go straight. He swore off cocaine, recommitted himself to Menendez, and began negotiations to rejoin ABT. He also saw less of Kirkland. His agent had cut back on booking them together for guest appearances, and later that fall, Kirkland signed herself into the Westchester division of New York Hospital.

By the end of 1981, Bissell was finished with the debauched cycle that Menendez calls "the Gelsey period." Until his death, he'd never again sink to the lows of Bloomington, Chicago, and Philadelphia. But neither would he fulfill the promise that marked his first, intensely productive years at ABT.

In the spring of 1982, Bissell went on a tour of South America with Kirkland and pianist Miles Fusco. Menendez accompanied the group to San Juan, where she and Bissell made plans to get married. "He was drug-free during the tour," Fusco recalls. "I was with him the whole time. We'd have lunch together and dinner together. He was very entertaining. He'd perform every night and then we'd play Atari computer games and he'd drink beer till six in the morning, until he was ready to fall asleep. He couldn't stand to be alone, not even for two minutes. He used to tell me he was so happy to have a buddy like that, but of course, when he got back to New York, it wasn't like that, and the drugs were right outside his door."

Photograph by Martha Swope.

The therapist who treated him in the last three years of his life says that though he often tried to play the bad boy, at heart he was overly sensitive.



AT A WASHINGTON HOTEL, ON TOUR WITH ABT, 1979.

That June, Bissell and Menendez got married in New York, but their marriage was short-lived. Menendez had left ABT after a falling out with Baryshnikov. Alone on the ABT 1982–1983 tour, Bissell strayed with a young ballerina from the corps, Amy Rose. "He started coming up to me after work," Rose remembers. "He was incredibly charming, he kind of swept me off my feet. He was a true cavalier in every sense of the word—on the stage and off. He liked playing that role."

Home from the tour early, Bissell tried to smooth things over with Menendez. "One night he told me, 'If you hear something about Amy, it's not true,' " she says. "I told him there was no point in lying, that my friends on the tour had already told me what was going on. It was nine months after our marriage, and I left him that day. I still loved him very much, but I had to let go. There was no light at the end of the tunnel."

AROUND THAT TIME, BISSELL OPENLY CRITICIZED Baryshnikov for his dual role as dancer and director at ABT. In fact, Bissell's relationship with Baryshnikov was ambivalent. As the world's greatest dancer, Baryshnikov represented everything Bissell loved about ballet. As the ABT's chief authority, however, he was the object of Bissell's distrust and resentment.

"Patrick respected Misha more than anyone," Rose says. "He wanted to be like him—he wanted his success—and he wanted to dance like him, which is impossible for someone six feet two inches. Misha would say, 'Don't try that step,' and Wally would say, 'Why not? You do it.' "

Still, friends say that relations between the two dancers became strained after Baryshnikov took over the company. Bissell thought that Baryshnikov was jealous of him and didn't give him the roles he deserved.

Baryshnikov was actually a "big fan" of Bissell's, according to Charles France, Baryshnikov's assistant. "He would watch him from the front and from the wings," France says. "But you have to remember that Misha is also extremely self-disciplined. He never missed a class or a rehearsal and so he was annoyed when Patrick did. Patrick wanted a pal to say he was good—but sometimes he wasn't."

In the year after his split with Menendez, Bissell's attendance and performance at ABT became increasingly erratic, and he ushered in 1984 with a New Year's Eve binge with Kirkland. In the spring, Charles Dillingham, ABT's executive director, called a meeting with Bissell and his agent. "We told him we didn't believe his excuses of 'artistic temperament' anymore and that he'd better not continue to be remiss, that we were seeking our own counseling about the problem," Dillingham says. "And he said, 'Fine, I'm tired of you people and the dancers saying I'm on drugs, of being put in the position of every time I sneeze, that everyone thinks, He must be on something.' He admitted that he had had a drug problem, but said that it was all over. His attitude was: Fine, now I can prove it."

But as he struggled to meet ABT's ultimatum, Bissell apparently realized that he was out of control. One night, he showed up at Fusco's at 5:30 seeking help. "He was desperate and in tears, feeling guilty," Fusco recalls. "I called my analyst and arranged an appointment for him."

Meanwhile, Bissell's performance at ABT foundered throughout 1984 and Dillingham called another meeting. "We met in the spring of 1985," he says. "His behavior had not improved, but by then, our knowledge of the problem had. Our view was that he must enter a drug program or we would not renew his contract."

By then, Bissell had begun therapy with Fromme, and at the meeting with Dillingham, the dancer admitted his drug problem and agreed to abide by whatever program Fromme and the company set up. Fromme felt that Bissell was unlikely to go cold turkey and recommended that ABT structure a schedule of penalties for each time Bissell slipped—$1,000 for the first time, $3,000 for the second, $6,000 for the third, and termination if he slipped after that. Bissell was also made to attend class daily, take Antabuse—a drug that deters drinking—and submit to supervised urine-testing every other day. Finally, to monitor his spending, Bissell was required to get all his checks countersigned by his lawyer and Fromme. "He ranted and raved," Fromme recalls. "But he abided by it." Though he used up all his fines during the course of the 1985–86 season, he danced better than he had in years.

WHEN IT CAME TIME TO SIGN HIS CONTRACT FOR the 1986–1987 season, ABT designed a penalties clause allowing for only two violations before he was fired. Fromme thought he was going to make it. He had a solid year of dancing behind him and seemed happy with Amy Rose. But then—seemingly without reason—he began to lapse into old bad habits. He was late or absent from rehearsals, disappearing at times for days, and though he tested positive for cocaine only once, he bridled under the testing system.

Fromme thinks that Bissell's problems stemmed from anger

Photograph by Mimi Cotter.

HE BECAME OBSESSED WITH THE THOUGHT THAT HE'D WASTED THE BEST YEARS OF HIS CAREER ON DRUGS.

that emerged because he was no longer numbing himself with drugs. “We solved most of his drug problems,” Fromme says. “But he still needed years of intensive therapy to deal with all the other stuff that was now coming to the surface.”

Others are less sure that he was free of drugs. When Alessandra Ferri rejoined the company last spring after missing the tour with an injury, she saw a big difference in him. “He didn't look well, and at times he would just disappear,” she says. “You could always tell when he was guilty, because he avoided confrontation. Obviously, something was upsetting him.”

One anxiety that he mentioned to Fromme was the nagging sense that he had wasted the best years of his career on drugs. “He was obsessed by it,” Fromme says. “When I first got to him, he was already panicking that he had blown it. Thirty is old for a dancer. He couldn't get past that.”

Dillingham thinks Bissell's backslide was part of a pattern in which he self-destructed every time he approached sustained success. “When he did something very well or had a great series of performances, we knew that that was when he was going to go on a binge,” Dillingham says. “He couldn't allow himself to feel good about himself.”

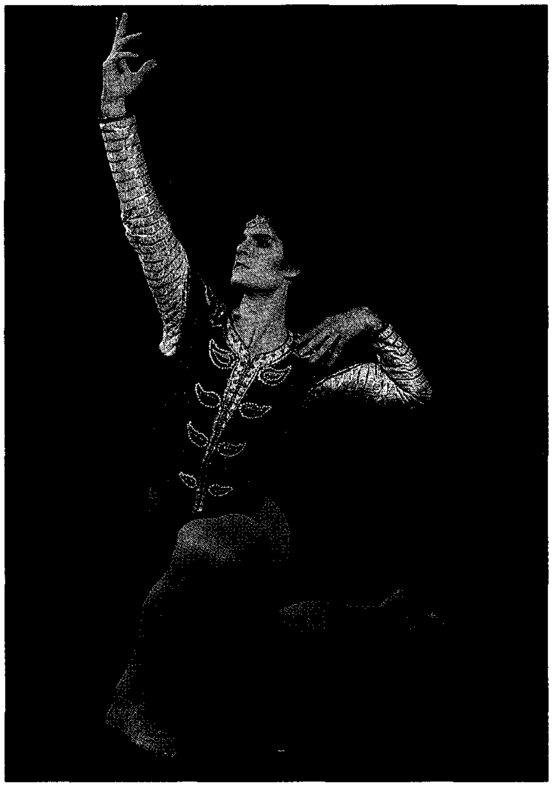
At the end of the spring New York season, Dillingham told Bissell that the company wanted him to enter a residential program at the Betty Ford Clinic in Palm Springs. Bissell agreed to go in the fall. In August, he saw Menendez for dinner. “At one point, he told me that ‘it wasn't a question of dying, but leaving the people you love behind.’ I don't think he was planning to kill himself. It just struck me as an acceptance of something, that he had made peace with something.”

In early September, Bissell took a group of six ABT dancers to the Philippines for a series of benefits. “He organized the whole thing,” Rose says. “He had danced for the Marcoses several years ago and he felt bad about that. So he performed for no fees, even though his foot was injured.”

Meanwhile, ABT had got one of its patrons to underwrite Bissell's expenses at the clinic, and on his return from the Philippines, he entered for a five-week stay. While he was there, Rose came to a program for friends and family members. “He looked absolutely fabulous,” she says. “It was hard for him, but he was getting a lot out of it—and helping others. In group therapy, he was, like, the leader.”

In the weeks after the clinic, Rose thinks he continued to do well. “He was really, really good,” she says. “He was going to his AA meetings and he was really excited about moving into our new apartment [in Hoboken]. He wanted that separation from company life. He wanted something to go home to.”

Dancing gave him a sense of mastery and control he didn't have in the rest of his life.



GISELLE, 1982.

But Bissell told Fromme he would no longer comply with the treatment contract. “He came from Betty Ford and said, ‘I can take a drink,’ ” Fromme says. “He said, ‘I'm not going to put up with the indignity of urine testing.’ He said he was going to take charge. But he was very limited in his ability to take care of himself. We were just trying to keep him alive and dancing.”

Around that time, David Howard had dinner with Bissell and found him looking very healthy. “He was talking about not going back to ABT, starting things afresh,” Howard recalls.

Just before Christmas, however, Bissell was back at ABT, exercising and meeting with management about a new contract. (Rose had left on tour at the beginning of December; Bissell's foot injury kept him from joining the company.) “He had a long talk with Misha,” Dillingham says. “He was in very good shape. He told Misha he was ready for January and even talked about his roles. He told me to go ahead and draw up the contract we'd agreed on verbally—one slip and he goes back into the clinic, two slips and termination. He said, ‘I don't want any more of that trouble. If I slip, you don't have to take responsibility for me. I'll do it.’ ”

Bissell called Rose in Los Angeles on Monday, December 21. “He sounded in very good spirits,” she says. “He told me he had got a tree and was looking forward to my coming back. He said he'd moved everything into the new place and that he was not spending Christmas with anyone else.” A week later, she came back from California, and on Tuesday, December 29, shortly after noon, she found Bissell dead on the couch.

IN A WAY, BISSELL'S DEATH had a healing effect on the community he felt was his home. Amy Rose called to tell Jolinda Menendez, with whom she hadn't spoken in five years. Gelsey Kirkland, now recovered from her addiction, wrote an epilogue for a future edition of her book, saying that Bissell was an unwitting victim—not the villain—in her story. And at his funeral in Fort Smith and a memorial service at the Fifth Avenue Presbyterian church in New York, the many people who loved him gathered to share their grief.

Shortly afterward, Donald Bissell reminisced about a time when Patrick was three and recalled an event that seemed to sum up his son's short, soaring life. “We were living in a ranch house in Poway, California, then,” he said. “It was a sunny day and I saw a big shadow spreading over the lawn. And I remember thinking it was an eagle. But when I looked up, I saw it was my son walking across the roof. I still have no idea how he got up there.” ▬

Photograph by Martha Swope.

BESPEAKING OF SUITS

TRADING UP TO CUSTOM

BY LINDA DYETT

The big news in men's wear is the suit—not Armani's or Matsuda's current take but the tried-and-true, outside-of-fashion business uniform. Suddenly, men of style are craving the tradition-bound look, and not since the post-crash thirties has it appeared so elegant, so well made.

So *custom*-made. A couple of years ago, Savile Row's tailors came under siege by microchip magnates and international arbitrageurs—no doubt seeking old-world quality to legitimize their fast-earned fortunes. And now men on this side of the Atlantic are also treating themselves to the patrician look and sumptuous feel of the custom suit.

This may be self-indulgence, but buying almost any fine suit these days is a major indulgence. Since an off-the-rack, made-in-America business suit can easily cost $800 these days, many men have come to realize that they can buy custom-made for not much more. In fact, they can buy it for less: New York bespoke can cost as little as $350 (or as much as $3,000). So local custom tailors are being courted by a new clientele: junior partners, young merchant bankers, and hard-core trendsetters who have taken to wearing business suits to the right nightspots.

John Badum, 34, is one of them. By day the director of sales for Go Silk, a sportswear manufacturer, by night one of the bons vivants, he has recently gone bespoke. "The Brooks Brothers potato sack and the fitted Continental style are passé," he says. "I've been through Armani and Yohji and Versace. Now I want to move beyond fashion trends, and what interests me is the relaxed, understated look." Badum achieves the look in a black double-breasted Savile Row suit that he wears with total assurance from a 9 P.M. dinner at Bouley to a late night at Savage. "It's extremely modern," he says; then adds, with conscious self-mockery, "I think it's breaking the mold."

Custom tailoring puts a man at a distinct advantage. Ready-to-wear suits neither look nor fit the way bespoke suits do, and men who have tried custom tailoring swear there's no way back to off-the-rack.

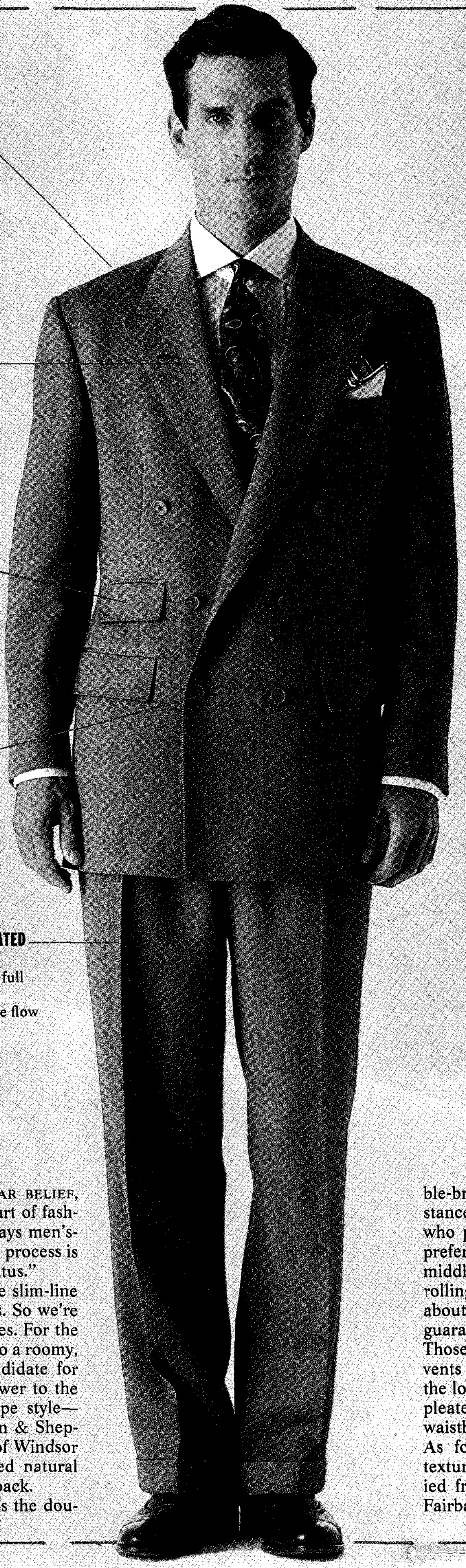
A man going the custom route gets exactly what he wants—his choice of fabric, silhouette, and telling details. He also gets the highest quality imaginable in a bench-made suit—a suit produced in a tailor's own shop, under his direct supervision, by a team of specialists, including coat-maker, trouser-maker, vest-maker, presser, bushelman (for alterations), and finisher. The hand-stitching they provide—only the long seams are lock-stitched—prolongs the life of the fabric and allows for subtle control in joining the parts and making them fit.

The best custom-made suits have perfect pitch (shoulder design), perfect balance at all points, and exquisite detailing—like an assured roll to the lapels; a harmonious button stance; kissing buttons on the sleeves; cut-through, handmade buttonholes; incomparable edgings; bar tacks in silk thread at the sides of the pocket and fly opening; and a magnificently cut lining.

Especially crucial is the interlining, the wool-and-horsehair structure that gives body to a jacket. In many off-the-rack models, it's fused (glued) to the shell fabric; it feels stiff and can cause blistering of the fabric after the first dry cleaning. No fine custom suit will ever have fusing. Its interlining is individually cut and sewn and made as soft as possible without depriving the jacket of structure.

And then, of course, there's fit. "No

PHOTOGRAPHS BY MICHAEL SAHAIDA



THE EIGHTIES DRAPE SUIT
An update of the thirties drape style, the favored version has extended natural shoulders, a full chest, and a bladed back.

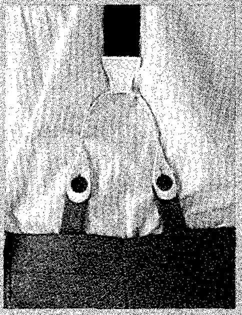
SOFT-ROLLED LAPELS
They should be about four inches wide, with the peak finishing three-quarters of the way across the shoulder.

LOW-SLUNG POCKETS
They have a flapped double besom design: Above the flap, there's a slit trimmed on either side with a flat, narrow strip of cloth.

BUTTON STANCE
Four buttons form a low-slung square; above it, about where the lapels cross, there are two more buttons.

DEEPLY PLEATED TROUSERS
They're cut full in order to continue the flow of the wide jacket.

PEAKED LAPELS
Properly used on double-breasted suits, peaked lapels are considered more elegant than notched ones.



EXTENDED WAIST
It's cut slightly higher in the back than in the front. Tabs make the suspenders fit well at the center back.

'KISSING' BUTTONHOLES
Cuff buttons that barely touch, along with cut-through buttonholes, are marks of a finely made suit.

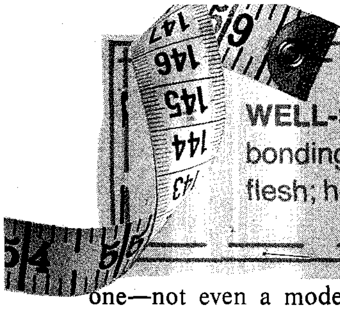
A GOOD BREAK
Trouser width is two-thirds to three-fifths the length of the shoe. Cuffs are one and three quarter inches deep, breaking slightly above the shoe.

CONTRARY TO POPULAR BELIEF, men's-suit styling isn't static. "It is part of fashion and, inexorably, must change," says men's-wear historian Hardy Amies. "But the process is slow—otherwise, the suit loses its status."

The last major suit revision was the slim-line Pierre Cardin silhouette of the sixties. So we're due for some across-the-board changes. For the past few years, we've been heading into a roomy, comfortable look. The strongest candidate for mass acceptance as the nineties' answer to the gray flannel suit is the updated drape style—based, more or less, on the Anderson & Sheppard thirties look worn by the duke of Windsor and Fred Astaire. It has an extended natural shoulder, a full chest, and a bladed back.

The drape style currently in favor is the double-breasted mode, with a six-button trapezoidal stance. (Above, Alan Flusser's version.) For men who prefer single-breasted suits, the details of preference are two or three buttons, with the middle button at the natural waist and the lapels rolling to that point. The lapel width extends to about four inches. The trend is to go ventless—a guarantee that the coat will be full and roomy. Those who *must* have vents should ask for side vents that extend only as high as the tops of the low-slung pockets. The trousers are full and pleated and have a saddle back and extension waistband—for suspenders rather than a belt. As for fabric, the pictured suit is cut in a textured diagonal worsted weave that was copied from a suiting formerly used for Douglas Fairbanks Jr. —L.D.

Model: Robert Russell/CLICK. Hair and makeup: Scott Wylder for Creative Workforce.



WELL-SUITED: A relationship with a tailor is one of the most intimate forms of male bonding. A good tailor will sense his customer's needs and recognize the flaws of his flesh; he'll find out where his client caves in and where he has flab.

one—not even a model—has a perfect body," says the New York master tailor Piero Dimitri. A clever custom tailor camouflages a man's bulges—evens him out. When a client is being measured (an intricate process that can take more than a quarter of an hour), his tailor will notice how he stands and moves; whether he's flat- or barrel-chested; whether his neck pitches forward or backward; whether his waist is high, low, or nonexistent; whether his seat is flat or curved; whether his calves are straight or thrust backward; whether his parts are symmetrical; and, sometimes, whether he dresses to the left or right. All of this information goes into creating the client's own paper pattern, from which the cloth is struck.

One to three fittings are standard. The wait for the finished suit can be days, weeks, or months. Some men believe that the more fittings they have, the better the outcome. Not so, says Edward Sexton, a Savile Row tailor. "The first fitting should be accurate. The more you have after that, the more trouble you are in."

A RELATIONSHIP WITH A tailor is one of the most intimate forms of male bonding. A good tailor must get close enough to sense his customer's needs and wishes and recognize the flaws of his flesh. He'll find out where his client caves in and where he has flab. And sometimes he's going to touch and measure that flab.

But one thing even many of the best tailors can't do is recommend the most appropriate style. "The mind of the custom tailor isn't very agile," explains British designer, wardrobe consultant, and men's-wear historian Hardy Amies. In the past, a tailor took his cue from a few supreme style arbiters—the duke of Windsor, indubitably, and Fred Astaire or Cary Grant. But today, Amies says, "authority has moved to the designer and the customer."

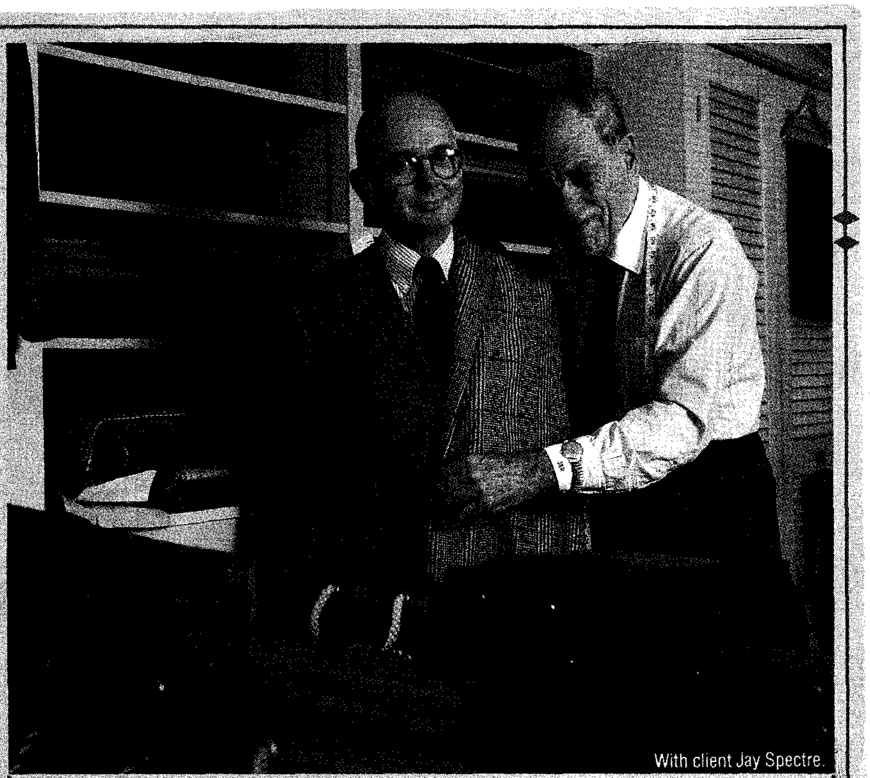
If your suit grammar and sense of style aren't good, your best bet is to show your tailor a suit you like, or bring a wardrobe consultant, or learn about what makes a fine suit. (A couple of good, helpful books: G. Bruce Boyer's *Elegance: A Guide to Quality in Menswear,* published by Norton, and Alan Flusser's *Clothes and the Man,* published by Villard.) Or you could try one of the tailors who have a particular house style. That's like being fitted by a designer.

A hundred or so custom tailors toil away—usually in upstairs workshops—in New York today. They're not young men. Most were trained in Europe or learned their skills here from immigrant fathers. The wonder is that the elders among them—men in their seventies and eighties—are still thriving.

Since Europe's lengthy apprenticeship system never took hold in our society, these men are the last of a breed, and traditional custom tailoring isn't likely to survive for much longer. But there are other options. A number of tailors and clothiers will measure a client and send his specifications to outside contractors—cut-make-and-trim houses, they're called. The suits they build contain too much machine stitching to be deemed custom-made. But they generally cost less than, and can be almost as good as, the best clothing made by master tailors.

It's these houses that produce made-to-measure suits, a very popular option offered by a growing number of stores. A made-to-measure suit is derived from a stock pattern that's modified for an individual's fit and style needs. Sizes can be split—a boon for today's fuller-shouldered, narrower-hipped corporate muscle-builders. Clients have some leeway with fabrics, pockets, lapels, vents, pleats, cuffs, and lining. They can ask for cut-through buttonholes and self-supporting or belted trousers. The advantage is in seeing the general style in advance. And made-to-measure is less expensive than custom. As Andrew Kozinn, president of Saint Laurie, Ltd., puts it, "Most men have only one or two fit problems. There's no reason to reinvent the wheel for them."

Having spent a couple of months stalking the local tailoring establishments and made-to-measure clothiers, I have come up with a roster of the best in town—at every price level (though it has been my observation that generally you get what


With client Jay Spectre.

JOHN REYLE

This artisan of consummate skill makes serious suits that are poised and graceful. He'll follow your wishes to the letter, but if you're off course, he'll steer you away from folly.

PHOTOGRAPHED BY DMITRI KASTERINE

you pay for). There is a wide range of styles—from George Bush Ivy League to oversize, vintage Politburo. Reviewing the suits with me were several experts, including Hardy Amies and G. Bruce Boyer, the men's-wear authority, fashion writer, and wardrobe consultant. I couldn't have written my critiques without them.

Except where otherwise indicated, the prices quoted assume standard suiting fabrics like worsteds. Luxury fabrics will be more expensive. Many of the tailors mentioned here pointed out that the fall of the dollar has made imported fabrics so expensive that custom-suit prices are likely to rise dramatically.

ESTIMABLE CUSTOM TAILORS

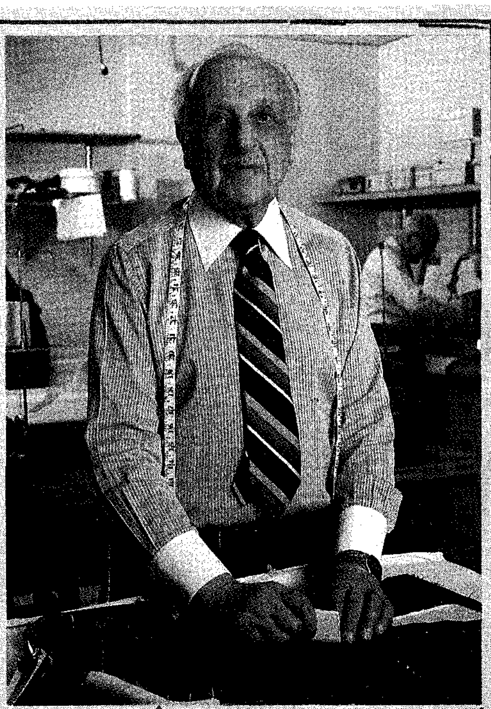
When I started visiting these upstairs bastions of maledom, with their three-way mirrors and booklets of fabric swatches, I was determined to find the quintessential tailor—an artisan of consummate skill who's a whiz at fitting but sees beyond the tape-measure numbers to the very mien of his customer, and who doesn't charge a small fortune.

Such a being has managed to survive in New York. His name is **John Reyle**, and he's at your service in his small, entirely unostentatious midtown workshop. This 75-year-old craftsman—tall, dapper, articulate, endearingly frank—makes serious suits that are poised and graceful. They have phenomenal pitch and balance. G. Bruce Boyer considers Reyle the most knowledgeable tailor in America. One can't help but notice his nimble, muscular fingers. He cuts all the cloth himself.

Reyle is a first-generation American, from a Hamburg tailoring clan. He learned his sartorial skills watching his father fit Douglas Fairbanks Jr. and Walter Pidgeon. Interior designer Jay Spectre, a client, says Reyle's suits remind him of Fred Astaire's impeccable attire. (Other customers have included Tony Curtis, John Cameron Swayze, Gregory Hines, Kid Creole, and David Begelman.)

Reyle will build any sort of suit you wish. You can tell him you crave a dollop of zoot flavoring on an Oxxford style. Or that you want your besom (slit-opening, fabric-edged) pockets flapped, rounded at the front edges, slanted at the back, and lined in silk. He'll follow your wishes to the letter; but if he thinks you're way off course, he'll steer you away from folly.

Should you offer no direction, Reyle will likely make up a soft and relaxed but fairly conservative board chairman's style, with minimal shoulder padding, medium-height gorge (the connecting seam between collar and lapel), egg-shaped armholes, a button right at the waistline, mitered corners on the sleeves, and generously overlapped vents. His trousers will be forward-pleated, cuffed, and fully lined. Since he knows all the tricks, he's frequently called upon by disillusioned customers of other tailors to correct fitting errors.



HENRY STEWART Trained on Savile Row, Stewart has been called "a magician who defies the law of physics and optics."

The "selling floor" consists of a sofa, a few chairs, a Formica table covered with swatch books, and a Chippendale-style wall system with a dressing cabana. The rest of the space is workroom; there's a staff of seven, including Carmine DiFabio, "the last vest-maker in captivity," according to Reyle. DiFabio does work for several other tailors, who charge up to $400 for a vest. Reyle's price is $150.

Depending on the customer's choice of fabric (quality standard brands like Holland & Sherry, Dormeuil, and Wain Shiell), a Reyle suit will cost about $1,500—high compared with ready-made, but eminently reasonable for the best custom-made suits west of Savile Row. The waiting time is three to four weeks; that's fast work.

Like every other tailor, Reyle has shortcomings. He can be a bit forgetful about appointments, so call to confirm. And he can do only ten suits a week. But since business has picked up lately, he's planning to hire extra staff—talented old cronies he's luring out of retirement.

John Reyle, 20 East 46th Street; 753-1663 or -1664. Available by appointment.

I found several other tailors who do work of Reyle's quality. **Sanitate Tailors** (27 West 55th Street; 755-0937) and **Scali Tailors** (119 West 57th Street; 489-9408 or -9409) suit a number of high-powered CEOs and financial magnates. Prices start at $1,800. Sanitate also produces made-to-measure suits, at $950 and up. **Vincent Nicolosi** (510 Madison Avenue, at 53rd Street; 486-6214) is more costume-oriented. His clients include Tom Wolfe, artist and style arbiter Richard Merkin, and lawyer Edward Hayes. He refuses to quote prices, but they appear to be competitive. **William Fioravanti** (45 West 57th Street, fourth floor; 355-1540) provides the slim-line power look. Customers include American Stock Exchange CEO Arthur Levitt, Revlon chairman and owner Ronald Perelman, and Barry Slotnick. Fioravanti's prices start at $2,650.

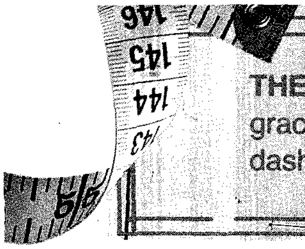
"Forget it," Robert De Niro's secretary told me when I phoned to ask whether he'd give me a quote about his custom tailor. "He doesn't talk to the press. Well . . . [sighing], give me your number, just so I can say I did my job."

A couple of hours later, my telephone rang. "Hello, Linda," said the unmistakable voice. "You wanted to ask me about Henry Stewart?"

The men's suits in *The Untouchables* were designed by Armani—all except De Niro's. For his role as Al Capone, the actor insisted on using his own tailor, East End–bred, 83-year-old **Henry Stewart,** who has created all De Niro's suits since his role in *Raging Bull.*

De Niro is entranced with Stewart—calls him "a terrific guy with a grandfatherly nature and a great sense of humor. He's full of energy and busts his ass for us." De Niro's costume designer, Richard Bruno, regards Stewart as the best tailor in the world. Washington publisher and journalist Llewellyn King calls him "a magician who defies the laws of physics and optics."

Stewart, who learned his tailoring skills on Savile Row, immigrated to the U.S. in 1947. He is still immensely able

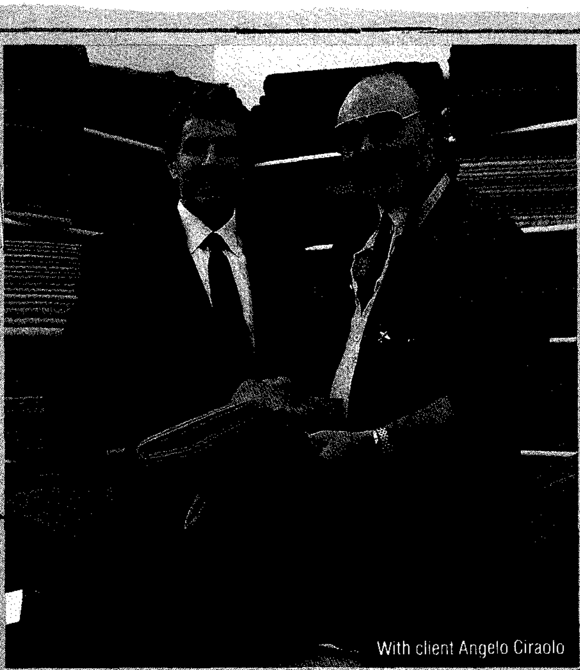


THE SCULPTOR: Henry Stewart is a master at making men's bodies look swank and graceful. If you're rotund, he'll make you seem dashing and reedlike. If you're already dashing and reedlike, he'll get you to look unspeakably divine.

and active, putting in twelve-hour days, six days a week. His style, says Hardy Amies, who studied a Stewart suit with me, is old-fashioned Savile Row—extended shoulders, suppressed waist, full fit. But his greatest skill is in sculpting. He's a master at making men's bodies look swank and graceful. If you're rotund, he'll make you seem dashing and reedlike. If you're already dashing and reedlike, he'll get you to look unspeakably divine. Stewart sets a padded shoulder atop a contoured coat with high side vents and cutaway front. He fashions the waist, he says, "according to the customer's height—not his natural waist, if he has one. And since all men have a little roll in that area, I tend to build the waist slightly high."

He studies the customer's body with an intent gaze. He cuts the cloth himself, leaving the sewing and finishing to his in-house staff of seven—most of them no younger than he is. Suits take about three to four months to finish. No one complains.

There's a high price to pay for Stewart's excellence: $3,000 the suit. Of course, his fabrics are top-notch. He runs through bolts and bolts of the finest cashmere and Lumb's Super 100s and 120s (the highest grades of wool), which alone can cost him over $1,000 per suit. His customers have included Lee Marvin, Paul Newman, and Martin Scorsese.


With client Angelo Ciraolo

PIERO DIMITRI

His worldly business suits "look conservative and fashionable at the same time." Quite a trick.

Stewart's studio, with its unlikely *Expresso Bongo*-early sixties décor (matching wallpaper and draperies in a chocolate-and-beige geometric pattern), could pass as a select men's club. This tailor is fussy about his customers. (Who wouldn't be, if he produced only ten suits a month?)

Henry Stewart, 37 West 57th Street, tenth floor; 752-2110. Open Monday through Saturday from 7 A.M. to 6 P.M.

At 54, THE TEMPERamental **Piero Dimitri** is a mere tyke among the tailoring geniuses. But he's already had a major career. Starting on sleeves and pockets as a thirteen-year-old in Palermo, he took the traditional six years' apprenticeship to make his first suit. Soon he'd conquered Milan, and by the late sixties, he'd relocated in New York. By the late seventies, he'd become something of a celebrity couturier, making clothes for Polly Bergen, Linda Evans, and Marisa Berenson. A few years ago, he made tracks from the 57th Street tailoring strip and settled on an entire floor in the SoHo Building. Here, in isolated downtown splendor, he commands workshops, a theater with a runway, a café, a boutique for his off-the-peg lines, and various conference dens—one containing his Coty Hall of Fame Award. The atmosphere is glacial-Antonioni-esque, with Carrera marble and polished chrome.

Despite all this spatial hype, despite the extravagance of a Mercedes-with-driver and a Jacuzzied upstairs apartment for out-of-town clients, Dimitri the tailor is quite authentic. Beckoning me into his cutting room with the biggest pair of shears I've ever seen, he presents his treasured, worn bible, the *Enciclopedia La Moda Maschile*. He eagerly thumbs through, willing my comprehension of the Michelangelo-type drawings of the cross-sectioned male body. Forget his ten licensing divisions. Like the massive SoHo space, they're security blankets. Shaping cloth around the body is what Dimitri is all about.

What elevates him above his sartorial colleagues is his way with fashion. Whatever Armani and Yamamoto are creating out there in garmento-land somehow seeps into Dimitri's psyche and gets subtly incorporated in the worldly business suits he does for George Hamilton, Meshulam Riklis, and Wynton Marsalis. Jeffrey Butler, CEO of the East/West Network group of magazines and a Dimitri customer for fifteen years, claims that these suits "look conservative and fashionable at the same time." Quite a trick.

I reviewed a Dimitri single-breasted with Hardy Amies, who was instantly ecstatic over the drape construction and the ventless coat: "That's an English gentleman's suit as only an Italian can build it." Its quality and taste were of the highest level, Amies declared. He particularly noted the silken, exquisitely curved signature lining: "What satisfaction it must give whenever the jacket is open."

Dimitri is currently proposing an English natural-shoulder look, with the shoulder pad a scant millimeter thicker than most. The waist is tapered, the trousers fullish. Many of the fabrics are Italian woolens and worsteds with subtle wefts of multicolor threads. The jacket has a soft, sensuous feel because Dimitri uses camel hair, not horsehair, for the interlining.

Prices (for women as well as men) start at $1,800. Waiting time is four to six weeks. The suits are produced on-premises by a staff of 30.

The great virtue of Dimitri's business suits is their correctness in a sophisticated urban jungle. "You don't have to give them a thought," points out satisfied customer Frank Gifford, the WABC-TV sportscaster. Precisely therein lies Dimitri's singular shortcoming, claims a former client. He doesn't *expect* you to give his suits any thought—"He does what you want, so long as it's what he wants." Not good if you have well-developed and possibly idiosyncratic ideas about suit style. But perfect if you're the sort who longs to nab a tailor and say, "Dress me."

Piero Dimitri, 110 Greene

Detail photographs by David Kelley.

Street; 431-1090. Available by appointment.

With tailor Anthony Ferrelli (left) and client R. Couri Hay.

GARRICK ANDERSON

The era that inspires designer/entrepreneur Anderson is the forties and fifties. He produces the raciest bespoke suits in New York—they're Savile Row with a dash of Hollywood.

Several Savile Row tailors make semi-annual trips to New York to take orders, do fittings, and (usually) make deliveries. I was able to meet with a couple of them.

"Basically," says Colin Harvey, director of **Anderson & Sheppard,** "we drape bodies. We don't build them." Today, with the full-chested, bladed-back drape style in fashion, the cognoscenti consider Anderson & Sheppard the tailors of preference.

Their jacket has an extended but unimaginably soft shoulder, egg-shaped armholes cut especially high at the back, a sloping gorge, an incredible interfacing made of a layer of flax plus a small piece of horsehair, and, frequently, flap pockets. Its sensuous softness approaches that of the cardigan—but it never loses its appropriateness as business attire. Fred Astaire, Henry Ford, and Averell Harriman dressed in Anderson & Sheppard. Prince Charles wears A&S double-breasteds.

Two A&S reps are due at the St. Moritz in May, strictly to take orders. For the forward fitting (when the suit is half-ready, with sleeves basted in and front edges made up) and the final pickup, you've got to go to them. But the price of a suit—about $1,200, plus $135 for a vest—might make a trip worth your while. A&S is among the least expensive of Savile Row's top tailors. Of course, you mustn't forget the Customs duty, which can add 30 percent to the cost of a suit.

Anderson & Sheppard, 30 Savile Row, London W1X 1AG; (01) 734-1420 or 1960. Call or write for an appointment.

Edward Sexton is a tailor-cosmopolite, logging in bonus miles as he commutes from Savile Row to the fashionable American cities. He does flashy London-interprets-the-mob suits. Glenn Bernbaum, the owner of Mortimer's, wears Sexton. So do jewelry designer Kenneth Jay Lane and Jerry Zipkin, who calls his latest two-button number "Nathan Detroit style."

At 45, energetic, curly-haired Sexton is one of the youngest tailors on Savile Row. His background includes designing the Beatles' teddy-boy suits for *A Hard Day's Night.* He remains fashion-oriented, but his apprenticeship at Kilgour, French & Stanbury is standing him in good stead as he now explores elegance.

His version of the thirties look has a ventless coat with squarish shoulders and a roped sleeve head. The lapels are the "streetwalker" type: They appear notched, but the peak angle is parallel with the ground. The trousers in current favor are high-rise without a waistband (this is becoming very chic), forward-pleated, and cuffed.

For a couple of weeks every spring and fall, Sexton sets up shop in a St. Regis suite, where he spreads out his swatch books, takes measurements, and rapidly sketches hieroglyphics on his order forms. These are faxed to his London workroom. Basted suits are executed there and shipped back here in three weeks, by which time Sexton has returned to New York from his American tour, ready to give his client a fitting. Further adjustments are made under his instructions at a New York workroom. The result: a truly transatlantic suit. Sexton says that it almost always fits after the first try-on. If you should want a second fitting—and Sexton claims that's unusual—you'll have to wait until his next visit, or you can drop in on him in London.

Prices start at about $1,500 for a two-piece suit and $325 for a vest. Sexton also sells ties, made-to-measure shirts, and matching boxer shorts.

Edward Sexton, 37 Savile Row, London W1X 1AG; (01) 437-2368. Call or write for an appointment.

SEMI-CUSTOM

The most relentlessly stylish suits made in New York today are sold by Alan Flusser and Garrick Anderson. Neither is a tailor (they don't personally measure or cut; on-premises fitters do that for them, and off-premises workrooms produce the suit).

Each of these designer-entrepreneurs will put together an entire look. (Flusser's midtown store contains a superb collection of ready-to-wear clothing and accessories, and Anderson's Chelsea loft offers magnificent neckwear and made-to-measure shirts as well as suits.)

Their suits are regularly featured—along with Armani's and Basile's—on the fashion pages of *GQ, Esquire,* and *Details,* but Garrick Anderson and Alan Flusser desire to stand apart from the collection designers; they would like to be perceived as traditionalists. Still, if classic elegance is back in fashion today, these two are at the forefront.

Alan Flusser, says Richard Merkin,

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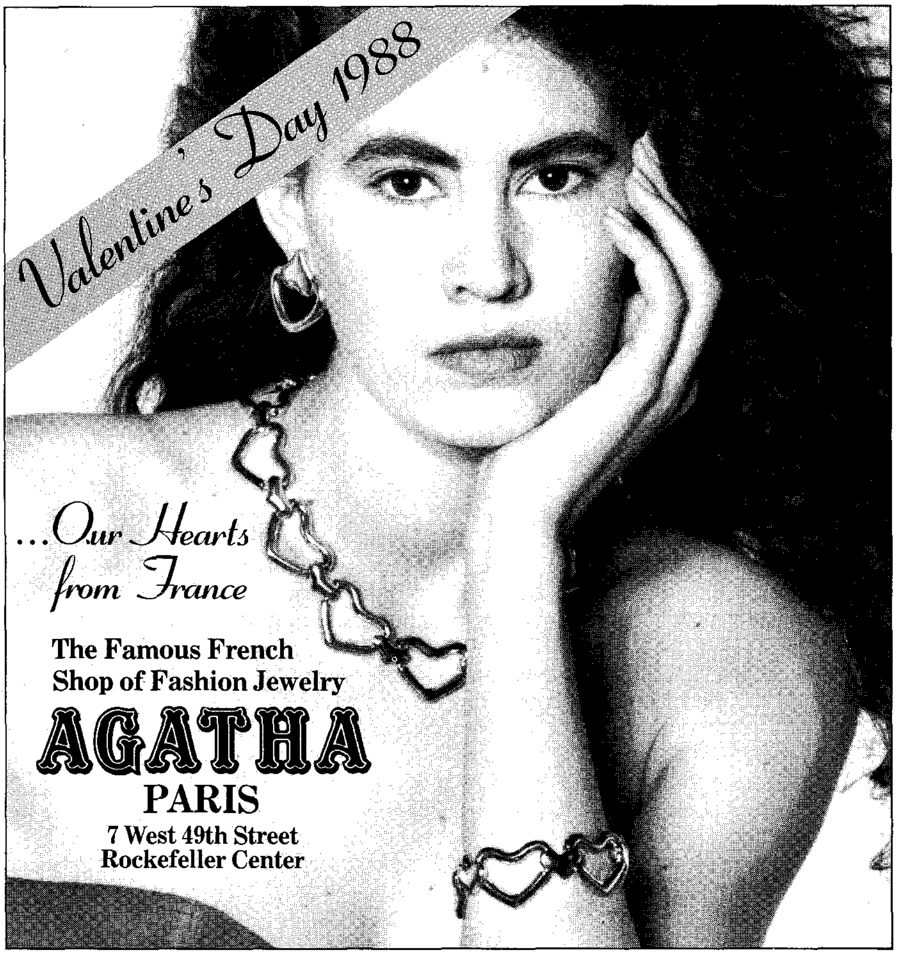

"produces very haughty and snappy clothes with a wonderful arrogance about them." Flusser wore custom-mades even when he was a teen in South Orange in the sixties. By the mid-seventies, he was creating a sportswear line for Pierre Cardin—then the most influential men's-clothing designer in the world. Two years ago, he gave up a wholesale line he'd had since 1979 so he could concentrate on the genteel production of tailor-made suits, which he sells out of his exquisitely appointed shop, nestled in a three-room penthouse aerie overlooking St. Patrick's Cathedral. The ambience is distinctly British: mahogany-and-glass cabinetry, striped Regency armchairs, a cozy bar, and a plethora of framed men's-fashion magazines from the thirties.

That decade, the age of the drape suit, is Flusser's era. He picked up its style nuances from Anderson & Sheppard (their melamine—not horn—buttons; flap construction on the pockets; striped Bemberg sleeve lining; and waistband suspender tabs that are similar to A&S's), and he uses many of their shell fabrics. To adapt his rendition of the Anderson & Sheppard suit to American businessmen, Flusser has grafted natural shoulders onto the drape coat, and he usually does side vents.

He can also produce more conventional stuff, like the slick boardroom suits he designed for Michael Douglas in *Wall Street.* This, in fact, is the style 70 percent of his customers prefer. But the amiable Flusser is persuading more and more of them to try the drape.

His suits, which are produced in about eight weeks, are "comparable to, and in many cases superior to, the best custom tailoring," says G. Bruce Boyer. They're hand-sewn wherever supple stitchery is needed—the arm curve, collar, sleeves, lapel edges, and inner waistband. The only caveat: Getting a perfect fit may take more than the usual two to four fittings.

Flusser has a unique policy. If you're a standard size, or close to standard, he'll sell you a made-to-measure suit (you choose the fabric and details); if you're a difficult fit, he'll have a pattern made for you. He charges $995 and up; vests are an additional $150. There's an excellent selection of suitings—among the best in New York—including Scottish and English woolens from Lesser & Sons and Smith & Company, tweeds from Hunt and Winterbottom and W. Bill & Company, and a large stash of vintage fabrics that no one else around here sells.

Also available is a line of less-expensive made-to-measure suits cut from a large selection of fabrics from Dormeuil and from La Viale (very commercial, less-than-top-quality suitings seen all over the city). These "executive-style" suits cost $675 and $795, plus $125 for a vest. For extras like cut-through sleeve buttonholes, you pay more.

With his off-center-parted, slicked-back hairdo, lacquered nails, and raffish glen-plaid drape suit worn with a red-and-white-checked shirt, Flusser is a walking example of high style. A born salesman, he'll easily size you up, know ust what you want, and divine how extreme your suit politics can be. You'll readily understand him, too: Despite all the Savile Row trappings, he speaks essential New York–ese.

Alan Flusser, 16 East 52nd Street, penthouse; 888-7100. Available Monday through Friday from 10 A.M. to 7 P.M. and Saturdays till 5 P.M. Appointments are suggested. In August, Flusser will open a branch store on lower Broadway.

Garrick Anderson IS from Long Beach, California, and he used to be a jazz musician. But he's reserved, not laid-back; like Flusser, he's a devout Anglophile. The era that inspires him is the forties and fifties, and his suits are Savile Row with a dash of Hollywood. He sells the raciest bespoke suits in New York, and his clients (Jeremy Irons and Joel Grey among them) are artistic and theatrical types.

Anderson's cut, says Hardy Amies, is very assured. His waists are nipped in more than Flusser's; the shoulders are broader and the hips slimmer. Trousers are usually fuller and pleated. Half of Anderson's customers order double-breasteds, and many clients want Scottish and English tweeds—regarded as specialty cloths of the house. According to Robert Minnick, president of ComponentGuard, a consumer-electronics company—and a man who has dallied with a lot of tailors—"Anderson is probably the most avant-garde in terms of colors and fabrics. And the most adventurous. He's even promoting brown suits." But not Reagan brown. Anderson's browns have crisp chalk-stripes.

The price is about $1,300; vests are an extra $300. Getting the right fit normally takes no more than four try-ons, claims Anderson. But, as with Flusser's suits, a definitive fit might take more time.

Anderson, with his large, serious face speculative above a navy chalk-stripe double-breasted, calls to mind the young Henry James. He explains American customers' limitations: "They have trouble communicating what they want." So he readily accepts the job of ferreting out their needs, which he does in an intake interview.

Customers have that interview, and

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subsequent fittings, in Anderson's loft, upstairs from Harvey's Chelsea Restaurant. The atmosphere is Spartan—white brick walls and no décor. The only seats are barstools. There's a backstage quality about Anderson's digs, but they come off as constrained and formal, like Anderson himself. A disgruntled customer says, "He aims at the pompous arrogance of Savile Row but lacks the attendant self-irony. And he doesn't discourage anyone from believing the suits are cut and sewn there."

Garrick Anderson, 108–110 West 18th Street, fifth floor; 620-4077. Available by appointment.

CO-EXISTING IN THE LOW-Forties ambit of the Yale, Princeton, and Harvard clubs is that other upmarket trio, Brooks Brothers, J. Press, and Chipp of New York—all specialists in button-down shirts and the sack suit. Brooks Brothers dropped its custom-suit department in 1976 (though, by special order, it still does made-to-measure). Press does a fair job with both custom and made-to-measure. As for Chipp, "no one," says G. Bruce Boyer, "surpasses them in making suits in the classic American tradition."

Chipp is one of the most pleasurable American-oriented men's stores around. Cyrus Vance buys his suits here. So do Jamie Wyeth and a major New York fashion designer-sophisticate whose name I can't reveal because one of his sublicensees is a men's-suit line.

The far end of the well-planned new interior is a quiet, librarylike setting where the custom and made-to-measure wares are sold. Its shelves are filled with gorgeous Scottish Cheviots, handwoven Shetlands, estimable flannels and tweeds, and a stunning collection of Lesser & Sons woolens. Sipping, perhaps, at a glass of Jameson scotch from the discreet cherrywood-paneled bar, you're bound to wonder what better ambience there could be for choosing a business suit.

And then there are the owners, the Winston brothers, with their funny, offbeat personalities. They're brilliant at making clothes-shopping endurable for men who hate to shop. Imagine equal measures of Woody and Steve Allen trying to sell you a suit.

If you go the made-to-measure route, you'll get a traditional style priced at $500 to $900, plus an extra $40 for cut-through sleeve buttonholes, and the finished product will be ready in six to eight weeks. The custom-made suits start at $1,100, vests at $205. At least some of the excellent craftsmanship is provided by an outside contractor, but Chipp's old bushelman is right on the premises to do the fine detail work. So valued is this man, says Jim Winston, that he's kept "absolutely out of sight, with a towel over his head."

You can order almost any custom style your heart desires. André Leon Talley, a *House & Garden* creative director, recently had Chipp do a snug-fitting hunting-jacket suit with a high-rolled lapel, deeply slanting pockets, and cuffed sleeves meant to be turned up to reveal a flame-red printed-silk lining—a gift to Talley from Tina Chow. The trousers have single reverse pleats and an extension waistband. The style, in covert cloth and carefully modeled on one worn by Jack Bouvier, is proof positive that Chipp can accommodate even very outré wishes. The only taboo here is the heavy-shouldered, oversize look.

The house specialty is unusual jacket-lining fabric, including Liberty, foulard, and challis prints. Or you can have solid-colored Bemberg, and lighter-striped rayon for the sleeves. The Winstons know all about traditional tailoring.

Chipp of New York, 342 Madison Avenue, at 43rd Street, second floor; 687-0850. Open Monday through Saturday from 9 A.M. to 5:45 P.M.

Saint Laurie, Ltd., HAS AN UNcanny penchant for anticipating Manhattan's major style trends. Thirteen years ago, in advance of dress-for-success, it introduced the bland, modestly priced business suit for women. And at the same time, this former wholesaler began selling both its men's and women's lines directly to the public. In 1984, before the Flatiron district grew hot, this manufacturer-retailer had the foresight to move its entire operation into a 60,000-square-foot loft building at Broadway and 20th Street. Then it outfitted the selling space in currently chic *fin de siècle* décor.

Three years ago, predicting the tailor-made trend, Saint Laurie carved out a niche on the main floor, gave it a clubby interior and a sliding glass-and-mahogany-paneled door, and opened a small bespoke-and-made-to-measure department.

Here you can buy a custom-made suit for $650 to $900, if the fabric comes from stock goods. The price climbs to $2,500 for luxury fabrics like cashmere. Made-to-measures are $500 to $750, though they can go up to $850 for extensive hand-detailing. Nearly all the suits are ordered in standard fabrics (there are many), so the typical price at Saint Laurie is reasonable for extremely well-constructed goods. Waiting time is four to eight weeks.

The atmosphere here is young and congenial. This is a good place to learn

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BUDGET BESPOKE: Mr. Ned's prices are amazing—$350 or $375 per suit. He achieves a competent fit, and I think he's an acceptable tailor for those seeking fashionable budget-priced clothes. But the demanding sort won't get what they want here.

how to buy bespoke. This family-run business is the latter-day incarnation of a trouser-manufacturing business that got its start in 1913. It benefits from decades of shrewd experience in fabric acquisition (with no middleman to hike up prices) and garment construction. The suits have absolutely no fusing. The coats, almost buttery-soft, are hand-finished at the well-engineered collar, shoulders, and armholes. The hand-sewn trouser curtain is formed of two separate pieces—to allow for expansion without undue pressure on the wearer's waist or the cloth.

Several customers I spoke with offered unqualified praise for Alfonso Abbate, the head custom tailor, formerly of Saks Fifth Avenue's suit factory. He's highly knowledgeable and attentive, and almost constantly accessible. But Abbate is the old-school, expects-to-be-guided type. He works in a tiny area of a business that specializes in conservative, off-the-rack suits. One critic calls them "inoffensive politicians' suits," with narrow shoulders, too little waist suppression, vents that are cut too deeply, and a gorge and button stance that are too high. If you want raffishness, say so. Assure Abbate that you mean it. Robert Minnick says Saint Laurie can produce a pretty good rendition of the drape suit, the equal of the uptown suit in fit and workmanship but at half the uptown price. Other customers include the Irish rock group U2, who recently were delighted with copies of forties-style wide-shoulder double-breasted pin-stripe suits.

Saint Laurie, Ltd., 897 Broadway, at 20th Street; 473-0100. Custom-department hours are Tuesday through Saturday from 9:30 A.M. to 6 P.M. and Thursdays to 7:30 P.M. Appointments recommended.

Dunhill Tailors opened in 1923 as a family-run men's clothier specializing in custom-made suits. In 1985, the London-based Alfred Dunhill (no relation) acquired the New York business. Speculation has been rampant ever since about the future of this men's store.

With client David Teiger.

ALAN FLUSSER

His suits are relentlessly stylish: "Haughty and snappy clothes with a wonderful arrogance about them," says a customer.

"It's been a smooth transition, one that assures Dunhill's long-term health," says Edward Ney, chairman of Paine Webber/Young & Rubicam Ventures and a customer for fifteen years. The new Dunhill entity has started a tailor-trainee program while retaining the old bench staff (who continue to toil in the basement workroom of the original 57th Street store). It has lured one of Barneys' best tailors onto its staff and opened a by-appointment satellite in the concourse level of Rockefeller Center for clients seeking extra-personalized attention. It has also begun an impressive program in which its able executive manager, John Fairley, takes measurements and orders during calls at customers' offices.

But what of Dunhill's forte, the custom-made suit? It remains well tailored and powerful-looking, with a close-fitting coat, clean chest, square padded shoulders, some waist definition, and fairly high-cut trousers. All in all, it's more a Continental (rather than Ivy) board-chairman style. In a way, that's its problem. This suit had its heyday in the late fifties. Now it's in need of an update, especially with Dunhill eager to attract a new generation of customers. Prices for bench-made suits start at $1,925, plus $175 for a vest. You can buy a contracted-out version, with more machine stitching, for $1,150 and up. Or, at the 57th Street store only, you can order any stock-size off-the-rack suit in your own choice of fabric for $875 and up. In all three cases, expect to wait up to six weeks for the finished goods.

But are they *worth* waiting for? Yes, if you crave fine workmanship and traditional boardroom style. No, if you're looking for something fresh and contemporary. Dunhill today has the right manpower and merchandising skills. It needs a forward-looking designer.

Alfred Dunhill of London, 65 East 57th Street, 355-0050; 620 Fifth Avenue, at 50th Street, 489-5580. Open Monday through Saturday from 9:30 A.M. to 5:45 P.M. For house calls, call 582-5731.

LOW-BUDGET BESPOKE

THERE'S A TURKISH tailor in Chelsea who has been quietly courted these past twenty years by numerous chic and powerful men. A well-known international financier says he offers top, top quality. A West Side real-estate tycoon claims, "You walk away from his place like a prince." Andrew Cuomo and Hugh Carey are satisfied customers. And today young Wall Street is in the throes of discovering him. He's **Mr. Ned,** and his prices are amazing: $350 and $375 per suit, depending on fabric. A vest is a mere $30 extra, cut-through sleeve buttonholes are $15, and hand-edging is $30.

Two hundred suits a week get churned out in Ned Mateosian's huge loft—a space that's part haberdashery store, part tailoring shop, part workroom for a staff of 35. In the selling area, a constant flow of customers and their significant others are inspecting the fabrics—all in bolts on the shelves. One section is filled with navies and grays—mostly La Viales. "Yuppie territory," Mateosian explains. Even as we speak, two merchant-banker types are ecstatically fingering the flannels. Turning a corner, I discover stacks of offbeat browns and am entranced by an orange-striped ocher. These are cheaper—"free-lancers' fabrics," Mateosian observes.

Mr. Ned claims he can copy any style whatsoever, and he certainly knows the nuances of all the latest Armanis and Laurens. He also claims that his suits, which take four to six weeks to complete, are mostly made by hand.

The nonstop buzz of the sewing machines suggests otherwise, as does my inspection, along with several experts, of a Mr. Ned suit. We found that it was mostly machine-made, with some fusing. The jacket was well cut, with a good inside collar. But the shoulders were narrow, the lapels stiff; the back hung poorly ("It collapses," noted a tailor-expert). Also, the sleeves were poorly pitched, the waistband stiff, the shell fabric of low quality. There was little seam allowance; the trouser lining was done in a cheap fabric; and the buttons and the hardware at the trouser opening were cheap, too.

Now, this suit looks okay to the unsuspecting eye, and two of my advisers thought it was good value for the money. The third was negative. "The construction is no better than a cheap designer suit's—not worth a penny over $350. It'd be better to buy a Cerutti on sale," he concluded.

In other words, you're getting what you pay for—not a fine, expertly tailored suit. Mr. Ned tends to achieve a competent fit, on the whole, and I think he's an acceptable tailor for those seeking fashionable budget-priced clothes. But if you're the demanding sort, you won't get what you want here. An ex-client summed it up: "Despite repeated requests, Ned doesn't take enough time for proper styling." You get the style you desire, but you miss out on the subtle benefits of slow and thoughtful workmanship.

Mr. Ned, 22 West 19th Street; 924-5042. Open Monday through Friday from 8 A.M. to 5 P.M. and Saturdays till 3 P.M.

PAKISTANI-BORN LAL BHAMBI is an exemplary Hong Kong tailor—which means he was trained in the Savile Row manner and can duplicate numerous styles at the rate of 3,000 suits per year at moderate prices. His range is $450 to $850, with vests an extra $75 to $100. To keep costs low, he contracts out to factories in Hong Kong. But unlike most tailors of his ilk, who make brief visits to New York, Bhambi is a permanent fixture, working upstairs in the building next to the Copacabana.

The ambience in **Bhambi's Custom**

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But there's more to life than money. For instance, if you live on Manhattan's Upper East or West Sides, you probably spend at least half an hour each morning fighting the subway... longer from Brooklyn or Queens... longer still if you're tunneling or bridging the Hudson. Compare that to a 45-minute express train ride, sitting down and reading the entire *New York Times* and maybe the *Journal*.

There's also Long Island Sound. It's good for swimming, fishing, and boating, as well as looking at, and it's right across town. Come see for yourself, (but call first for an appointment).

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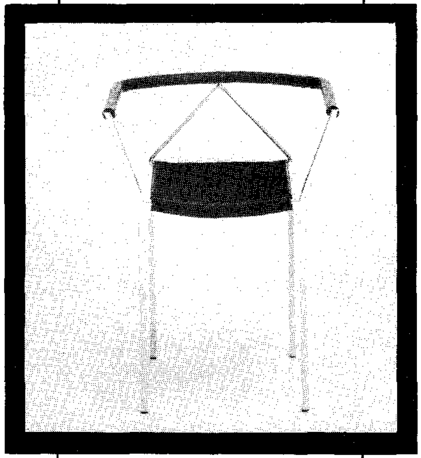

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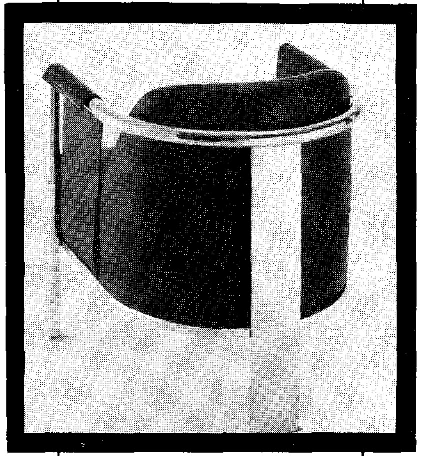

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FITTING AND PROPER: Epaulet's made-to-measure suits "are absolutely superb, with outstanding workmanship," exclaims British designer Hardy Amies.

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Tailors' small suite is quiet and unhurried. The fabrics (mostly from Dormeuil, Scabal, and Holland & Sherry) are of high quality. And, without your specifying them, you get details such as a rubberized waistband and tabs at the backs of trouser cuffs (to minimize friction from shoes). Bhambi also functions as a guidance counselor, politely making suggestions about fit and style.

Examining two of his suits, a tailor-expert and I found them very well designed, with no fusing. But both were clumsily lined; the inside pockets were unnecessarily bulky; the lining fabric wasn't of high quality. Both suits were largely machine-made, a fact the mild-mannered Bhambi doesn't dispute. But, he suggests in his winning, somewhat disingenuous way, he'll gladly provide all the hand-detailing you want, at no extra charge. All you need to do is ask.

So insist on felling (hand-stitching the turned-down edge of the lining to the shell) on hand-attached sleeves, and on a hand-sewn collar and lapels. That's what the repeat customers do. They include some very dapper men, like Roone Arledge and Richard Mineards, a P. R. man and writer.

Bhambi's Custom Tailors, Ltd., 14 East 60th Street; 935-5379. Open Monday through Saturday from 10 A.M. to 7 P.M. Appointments suggested.

STRICTLY MADE-TO-MEASURE

A COUPLE OF YEARS AGO, A criminal lawyer, a management consultant, and a Bottega Veneta vice-president bonded together to start a nontraditional clothing business. Marketing research convinced them that the made-to-measure suit was becoming popular; merchandising trends indicated that they should opt for a personal-service business (visits to the customer's office or home). Last year, after they located Italian fabric resources and found an able and willing factory in Asolo, they set up shop.

There was every reason—especially lack of skilled and experienced local personnel—for **Epaulet** to be a disaster. But its suits, ranging in price from $550 to $900 (the vests, from $125 to $140), "are absolutely superb, with astounding workmanship," exclaims Hardy Amies. G. Bruce Boyer was "shocked, surprised, and very, very impressed." Esteban Ferrer, a partner at Battle Fowler, says that his Epaulet suit is so comfortable that it's "like wearing a sweatsuit—or nothing at all." The secret's in the soft woolen shell and the exclusive, extremely well constructed, extra-thin interlining.

Epaulet has developed some excellent measuring techniques. When you call for an appointment, you're asked your suit size, height, and weight. Then one of three sales associates (two winsome females and a natty male FIT student)—or a professional fitter, if you prefer—visits you, bringing several "master" suits: one in what should be your size, one a size larger, and one a size smaller. You try on and they measure, using the best-fitting master as their guide. "It isn't necessary," says Veit Laue, Epaulet's executive vice-president, "for the sales associates to touch you." Calculations—based on divergences from the master—are written on an English-and-Italian order form, which is faxed to Asolo. Six to eight weeks later, your suit is air-shipped to New York and delivered. If further adjustments are needed—and customers say they rarely are—they'll be done by a local tailor.

Both double- and single-breasted natural-shoulder models are offered, in a superb but limited number of fabrics. The suits range in style from boardroom conservative to fairly draped. Trousers are straight-legged, though they can be cut full. They come with or without back pleats. Also available are ties, made-to-measure shirts, topcoats, Edward Green bench-made shoes, and luggage.

Epaulet staffers make house or office calls throughout the New York metropolitan area, or you can stop by the midtown office.

Epaulet, 515 Madison Avenue, at 53rd Street, tenth floor; 319-9373. Open Monday through Friday from 10 A.M. to 8 P.M. and Saturdays till 3 P.M.

FDR Drive Men IS A SMALL, deliciously cluttered SoHo shop specializing in retro clothes and antique haberdashery. Its made-to-measure suits (sold individually as jackets and trousers—they *become* suits when you order them in the same fabric) are cut and sewn from prized retro patterns and are, paradoxically, the most avant-garde suits in New York today.

Wayne Mahler, FDR's owner, explains that all the coats are built with shoulders one size larger than the rest of the body.

They're padded and slanted down to give the clever impression of a wide natural slope. You can choose from four styles: a thirties double-breasted blazer, ventless, with besom pockets; a fifties two-button model with a low gorge; a three-button drape coat cut with an exaggerated shoulder (especially recommended for heavy tweeds); and a patch-pocketed zoot-suit style cut on an oversize body and meant to be worn over heavy sweaters. This last one is particularly directional. As for trousers, you can have them forties-style (high-rise, no waistband, full seat) or pegged and bell-shaped, with forward pleats.

Coats cost $450, plus $34 for hand-made buttonholes. Trousers are $195. Everything is largely machine-made, with hand-finishing. The workmanship is good. There's a limited but rakish selection of English woolens and flannels to choose from. Especially beautiful are the lining fabrics—choice Bembergs and antique rayons. The waiting time is four weeks.

FDR Drive Men, 80 Thompson Street; 334-0170. Open Tuesday through Sunday from 1 to 7 P.M.

Barneys New York OFFERS New York's most extensive made-to-measure program: a wide variety of suits from ten makers. They range from Oxxford's traditional American boardroom style ($1,025 to $1,650) to traditional Savile Row suits from H. Huntsman and Sons ($1,150 to $1,800); from Brioni's *haute* traditionals ($1,860 to $2,640) to Garrick Anderson's Hollywood modernismo ($965 to $1,500). These prices are 20 percent higher than those of stock garments. But twice a year, when a representative (designer or corporate principal) from each company visits Barneys, the surcharge is removed—and you pay off-the-rack prices for the store's customizing services. (The next series of personal appearances is scheduled for March 2 through 19.) Waiting time averages twelve weeks. Two fittings are included.

Barneys New York, Seventh Avenue at 17th Street; 929-9000, ext. 360. Open Monday through Thursday from 10 A.M. to 9 P.M., Fridays till 8 P.M., Saturdays till 7 P.M., and Sundays from noon to 5 P.M.

Brooks Brothers IS OFTEN REGARDED as the bastion of unchanging Eastern Establishment style. Not true. It tinkers with its suits on a regular basis—otherwise, they'd look outdated, and Brooks Brothers' function is to help you look properly inconspicuous from decade to decade.

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ble-breasted model in decades—with a lowered button stance. *Gasp.* Last year, it came out with a new two-button model. *Gasp again.* But some things never change. The fabrics are still soft and still bought directly from the mills (so costs can be kept down). The lining remains the readily identifiable gray-and-white-striped Bemberg. "And the gorge has pretty much stayed up there, near the collarbone," admits Michael Johnson, director of special-order services.

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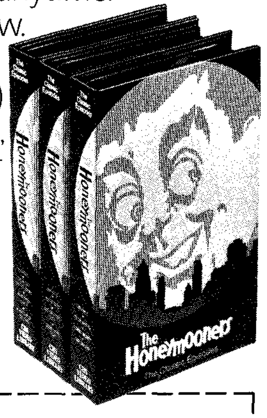

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By Corky Pollan

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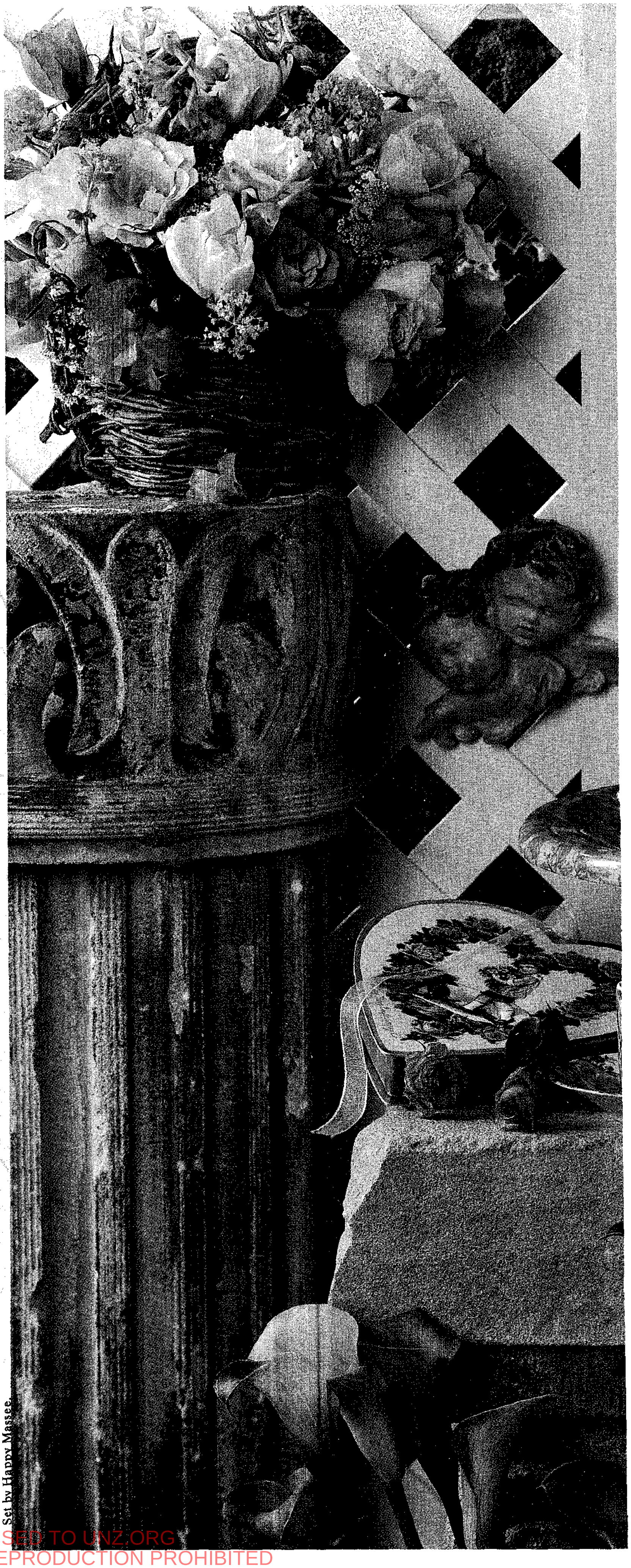
PHOTOGRAPH BY S. BAKER VAIL



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A DIVINE MADNESS

> "...Listening to Schubert over the next nine years, as he grapples with his art and grows within it, will be an exciting adventure..."

SCHUBERTIADE ARTISTS: *Baritone Hermann Prey, pianists Misha Dichter, Joseph Kalichstein.*

NOW, HERE'S AN AMUSING LITTLE IRONY: The 92nd Street Y's **Schubertiade** marathon and Andrew Lloyd Webber's *The Phantom of the Opera* opened in New York on the same night—two musical extravaganzas that will be with us for many years to come. One is by a composer who died at 31, largely ignored by his contemporaries, and whose lifetime earnings have been estimated at around $1,000. The other is by a world-famous composer who reportedly reaps $12 million a year and broods because not enough people take his music seriously.

Well, it's a mad world, and Lloyd Webber seems more at home in it than Schubert ever did. To some, the very thought of Schubert's complete works performed chronologically over a ten-year period will sound like a loony idea, but just the sort of divine madness that could only happen at the Y. Think of it: all those symphonies and orchestral pieces; chamber music for every conceivable instrumental combination; works by the score for piano solo and duet; a huge quantity of unknown sacred and secular choral music; at least a dozen operas that scarcely anyone knows, some containing over three hours of music; and, of course, those wonderful songs, over 600 of them.

Yes, I suppose the long journey will be uneven and some of the events along the way less than memorable. Music poured from Schubert at a furious rate, and he seldom paused to edit the results—his entire corpus of over 1,000 compositions was written between 1810 and 1828, a span of time not much longer than the one in which the Y's musicians must learn, rehearse, and play it all. But examining his work whole and in sequence makes sense, more so than with almost any other standard-repertory composer of comparable stature. Although he had an astonishing innate musical gift, rivaled only by Mozart's, Schubert was born into an unsettled era, and he had to struggle—not only to discipline his own unruly and compulsive talent but also to deal with the upheavals in Classical form and feeling that had already been set in motion, often with disturbing violence, by Beethoven. Listening to Schubert at the Y over the next nine years, as he grapples with his art and grows within it, will be an exciting adventure.

Even at that, those who came to the opening program without advance warning must have been puzzled to hear the overeager efforts of a precocious fourteen-year-old, gleefully bashing away at the piano and scribbling down the first ideas that came into his head. Item No. 1 in Otto Erich Deutsch's catalogue of Schubert's works is a Fantasy in G minor for piano duet. It is not something one wants to hear more than once, but in several important ways the piece is already typical of the composer. The form is free and permits a maximum amount of expressive variety; the musical ideas are profuse and long-winded; and, as Joseph Horowitz points out in his program notes, the four-hand format is emblematic of the camaraderie and shared experience that pervade so much of the composer's subsequent music. Even when performed as sympathetically as it was by Joseph Kalichstein and Misha Dichter, the Fantasy is disheveled and gauche. But this piece, inevitably, began the Y's ten-year survey, and heard in that context, it was both moving and instructive.

Almost a year after the Fantasy, Schubert wrote his first song, "Hagars Klage." A melodramatic lament by Abraham's rejected mistress for her dying son, this lengthy operatic scene, awkwardly written for the voice and again wildly disorganized, contains only faint traces of the composer who would soon surpass the modest songs of Mozart and Beethoven as he defined the German lied for the rest of the nineteenth century. But what an eruption of emotion. Schubert plows ahead fearlessly, instinctively feeling his way through reams of bad verse, seizing every expressive opportunity, and dropping one glorious hint after another. Hundreds of more finished songs were to come, but none more passionately committed.

During his student years between 1810 and 1813, Schubert wrote a great deal of chamber music intended for home use, including at least nine string quartets for himself, his father, and two brothers. The surviving eight scores were more or less evenly distributed on this year's Schubertiade programs, and they make up a fascinating little workshop diary all by themselves. We also heard the Symphony No. 1, written in the fall of 1813, when the composer was sixteen, and first performed by the student orchestra at his boarding school in Vienna. The score was not played again until 1881, but today this fluent and amazingly assured symphony is probably the only piece by the young Schubert that will be

Photograph by Beatriz Schiller.

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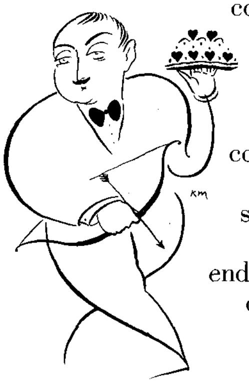

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familiar to concertgoers. The chances are that virtually everything else performed at these concerts—more than 75 entries in Deutsch's catalogue—was an American premiere.

Der Spiegelritter must certainly have been one of them. In fact, only two of Schubert's operas were ever produced in his lifetime, and a world premiere of one of them could still be announced as recently as 1971, when *Sakuntala* finally reached the stage in Vienna. Exactly why Schubert never managed to turn himself into a successful opera composer, even posthumously, is a complex issue. Bad librettos and overelaborate musical structures are usually cited as the main reasons, but there is more to it than that. In his most ambitious stage works, Schubert aimed for a synthesis of German singspiel and epic opera seria modeled after Gluck, a pre-Wagnerian ideal that continually eluded him but one he might have achieved had he lived longer. In any case, *Der Spiegelritter* is only a hesitant, sometimes hilarious beginning by a fourteen-year-old who left it as a fragment, the first act of a comic fantasy most likely influenced by *The Magic Flute.*

That covers just a few highlights of the Y's first Schubertiade. There was much, much more, of course—the part-songs, dance music for piano, a slew of miscellaneous chamber pieces, sacred choruses, and orchestral overtures, especially one with the intriguing title *Der Teufel als Hydraulicus.* I won't even begin to list all the musicians who took part, but the godfather of the entire project deserves a salute—Hermann Prey, mastersinger and incomparable interpreter of Schubert's lieder, who persuaded the Y to take the plunge. I suspect that Omus Hirshbein, director of the Y's performing-arts program, needed only a gentle shove. This is exactly the sort of idealistic, commercially dangerous undertaking he thrives on and always seems to pull off with such flair. Not only was the music given loving treatment but it was also thoughtfully complemented by a richly informative program book, an immensely browsable exhibit devoted to the composer's early years, and a six-hour symposium exploring Schubert's role in developing the Romantic lied.

The most comforting thought of all is that the Y's Schubertiades in years to come, like the composer himself, can only get better. Perhaps at the grand finale, in 1997, we will even have some rational means of explaining the miracle of Schubert's last year—the C Major Symphony, three *Klavierstücke,* Mass in E flat, String Quintet, the *Schwanengesang* cycle, and the last three piano sonatas, among other masterpieces, all composed in 1828 during one of the most incredible eight-month periods in the history of Western music. On to Year Two. ■

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As Appeared in Underground Gourmet, New York Magazine— November 2, 1987.

PIZZA INITIATIVE: *Good food, friendly service, and an eclectic crowd.*

GOOD, INEXPENSIVE ITALIAN RESTAURANTS—the kind you see in the movies—are hard to find in Manhattan. That's why **Frank's Trattoria** (371 First Avenue, near 22nd Street, 677-2991) seems like such a find.

A popular pizzeria in the Peter Cooper Village–Stuyvesant Town neighborhood, Frank's moved to its present location in January, and now there are new owners. Pass by quickly and you'll see a brightly lit place where delivery boys lounge at tables near a pizza counter, waiting for take-out orders. But hidden away in the rear is a homey dining room decorated with maps of Italy. The crowd is eclectic; Robert De Niro and Meryl Streep would be right at home sharing the large, crisp-crusted, basil-infused Pizza Contadina ($9.50).

In addition to great pizza and the seductive aroma of garlic, tomato, and cheese, there is friendly, efficient service and very reasonable prices. A dinner for two, including a shared appetizer, two main courses with spaghetti or salad, wine or beer, dessert, espresso, and tax and tip, costs under $40.

Seafood is good here, especially the appetizers—tender baked clams under a buttery blanket of bread crumbs ($4.75), or a fragrant casserole of steamed mussels marinara in a briny tomato sauce ($4.50) with enough flavor to make even the cottony Italian bread palatable.

A side order of spaghetti or a pleasant mixed green salad comes with some main courses. For the spaghetti, choose from the usual assortment of sauces; garlic lovers will appreciate the mother lode of minced garlic in the aglio e olio.

Side orders of spaghetti were better than the pastas: Baked lasagna ($6.75) was nearly tasteless, and linguine scoglio ($8.50), a special, had too many peas and a watery sauce. Fair warning.

Other main courses were unqualified successes. A special, juicy grilled chicken breast ($8.95), came as ordered (underdone). Chicken cacciatore ($7.95) was a huge, delicious tangle of chicken, peppers, tomatoes, and onions. Six tender shrimp Luciana ($10.75) floated in a marvelous puddle of garlicky butter and wine. The veal piccata ($8.95) was as good as many versions I have sampled at twice the price. But drink the house wine ($1.50 per glass) at your own risk.

Some desserts come from Veniero's bakery. Cannoli ($2.50) was below par, and the tirami su ($3) was bland. If you must, try plain or marble cheesecake ($2.25), followed by a bracing espresso ($1.95)—a happy ending in a small cup.

Frank's Trattoria is open daily 11 A.M. to 11 P.M. No credit cards. No reservations.

Movies/David Denby

BAD CZECH

"...*The Unbearable Lightness of Being* is depressing in a way that only a 'faithful' adaptation of a great novel can be..."

FOOLS FOR LOVE: *Daniel Day Lewis and Juliette Binoche.*

THE GREAT CZECH NOVELIST MILAN Kundera writes with a lean intensity of purpose and a restless, ruminative spirit. In his celebrated 1984 novel *The Unbearable Lightness of Being,* he arrives at the point of a scene immediately—and then pauses to chew over what he's just dramatized. His characters—Prague intellectuals and lovers, patriots and exiles—are stamped with a hard clarity of outline, yet they act in mysterious, perverse, and even unfathomable ways. Kundera the lordly creator is pure will. An erotic writer who rarely describes flesh, he creates an eroticism solely of acts. In this book, he also makes ideas erotic.

The book *is* its author's voice—his reflections on fate, chance, sex, free will, Nietzsche's idea of the "eternal return," the history of Czechoslovakia, and a dozen other things. It is a highly "literary" novel, a tough nut to crack. Why, then, would so talented and experienced a team as Saul Zaentz (producer), Jean-Claude Carriere (writer), and Philip Kaufman (writer and director) take it on? Hard to say. The movie **The Unbearable Lightness of Being,** which was shot with an international cast in Lyons (a stand-in for Prague) and Geneva, is certainly not a travesty. It has been made with love and a certain amount of wit, and here and there it displays a debonair and ruthless tone not far from Kundera's own. But it's mostly empty and tedious, a movie that never convinces us that it needed to have been made. Cut off from their surrounding thickets of reference and reflection, brilliant lines from the book resonate hollowly in a void. Isolated, they sound merely portentous. The movie is depressing in a way that only a "faithful" adaptation of a great novel can be.

The opening scenes are fast and buoyant. In the liberal, reformist late sixties—the period of the "Prague Spring," when politicians and intellectuals were trying to lead the country away from Soviet domination—a young surgeon, Tomas (Daniel Day Lewis), happily beds one woman after another. In brief vignettes accompanied by some skittishly elegant chamber music by Leoš Janáček, Tomas orders a nurse to undress (doctors and a patient watch with excitement through a glass partition); he picks up a young, intense waitress in the café of a provincial town. The first episode is meant to be typical of his ceaseless mashing, his easy domination of women. The second, amazingly, turns into a lifelong love.

The waitress, Tereza, is played by Juliette Binoche, who has a kittenish charm and small, lovely features; Binoche is unusually fluent and unself-conscious—a beautiful young French actress who doesn't suffer from chic. Her Tereza undergoes night terrors and is devastated by Tomas's infidelities, which continue, in great numbers, even after the two get married. A vulnerable person, incapable of calculation or untruth, she clasps Tomas's hand in her sleep, holding this wayward man with the strength of her goodness.

Binoche is touching, but Daniel Day Lewis isn't quite right for her. Day Lewis, the talented young British actor from *My Beautiful Laundrette* and *A Room With a View,* is tall and graceful, with a long, handsome jawline and a thick brush of dark hair standing high, Eastern European-style, on his head. He has a dashing smile and considerable reserve, which is fine, but he's about ten years too young for Tomas, who is meant to be a tough, experienced, sardonic doctor-intellectual, not a cute young stud with itchy hands. And the filmmakers have given him nothing to say. Tomas says little in the book, too, but Kundera, who must have put a lot of himself into the character, reports his thoughts, and few of these have been worked into the movie. This Tomas comes off as an empty-headed, attractive young narcissist, a sort of Czech Felix Krull; we have no idea why he would settle down with a self-tormenting woman like Tereza. (He doesn't seem guilty about anything.) Day Lewis just smiles and smiles; he's trying to convey the self-love of an inveterate seducer, but he hasn't been given enough to work with. This is a movie with no interior life—it's all external.

Kaufman tries hard too. The director of the brilliant *Invasion of the Body Snatchers* remake and *The Right Stuff* wants to purge his style of a brightly lit Hollywood look; he tries for European-ness, for Czechness. Working with cinematographer Sven Nykvist and production designer Pierre Guffroy, he uses generally dowdy interiors and grayish light. Kaufman is no stiff—he can be playful and fantastic—but his inventions, when he pushes them, move more in the direction of Fellini's visual panache than of Kundera's sardonic wit.

Kaufman does well in an early scene at a large nightclub in which shapeless, doughy Communist officials toast one another and frown at the young people dancing to

Photograph by Phil Bray.

A D V E R T I S E M E N T

NEW YORK
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Western rock music. The Prague Spring, we understand, was an explosion of sensual as much as political freedom, an opening to the hedonistic West and rejection of the dour East, and the party types hated that. Following the lead of Orwell in *1984*, Kundera makes sexuality itself a threat to the totalitarian order, and Kaufman picks up on that.

The renegade artist Sabina (Lena Olin), Tomas's favorite mistress, rejects Communism on aesthetic grounds as totalitarian kitsch, and her rejection has an edge of sexual contempt: She will please herself and ignore everyone and everything else, including the state. All this comes to an end as the Soviet tanks enter Prague in 1968, a horror that Kaufman re-creates by blending stock black-and-white and newly shot footage. Tereza, liberated by hatred, runs around photographing Soviet troops and Czech protesters, and Tomas tries to protect her; the sequence is heartrending in its combined anguish and impotence.

The three principals go off to Switzerland, and the movie begins to wind down. Tense and tormented as it is, the Tomas-Tereza relationship (they are married now) has no particular meaning. Tomas strays, he loves, he strays again—so what? We don't even know why he strays. The actors try to pull the meanings out of themselves, but they are overburdened, they can't do it, and Kaufman, hoping for erotic splendors, extends the sex scenes to extraordinary lengths—a teasing nude-photo session between Tereza and Sabina, for instance, which was a mere throwaway in the book, goes on forever, without discernible reason. At times, the movie resembles an overstuffed, nicely lit soft-core porno film. Lena Olin's Sabina capers endlessly in her bowler and Frederick's of Hollywood underwear; she leads around by the nose a Swiss intellectual, Franz, who, in the person of the extraordinarily bland Dutch actor Derek de Lint, is all wrong for her. (It's no shock—and therefore meaningless—that she dumps him.) Olin is knowing and heavy-spirited—Sabina the aesthete, the woman who despises kitsch so much that she runs from any relationship that might be tinged with sentiment, has been turned into a fifties-movies sex bomb.

When Tereza and Tomas return to a neo-Stalinized Prague and Kaufman delves into the paranoia and betrayals of a police state, the movie becomes moderately interesting again, but the web of betrayal isn't thick enough, and Tomas's rebellion against modern politics in all its forms doesn't come through with power. The mere plot of *The Unbearable Lightness of Being* doesn't have the intricacy of, say, *The Joke*, an earlier Kundera work made into a successful movie (in Czechoslovakia) in 1968. I'm far from an admirer of narration in movies, but this film needed it the way a dust bowl needs rain.

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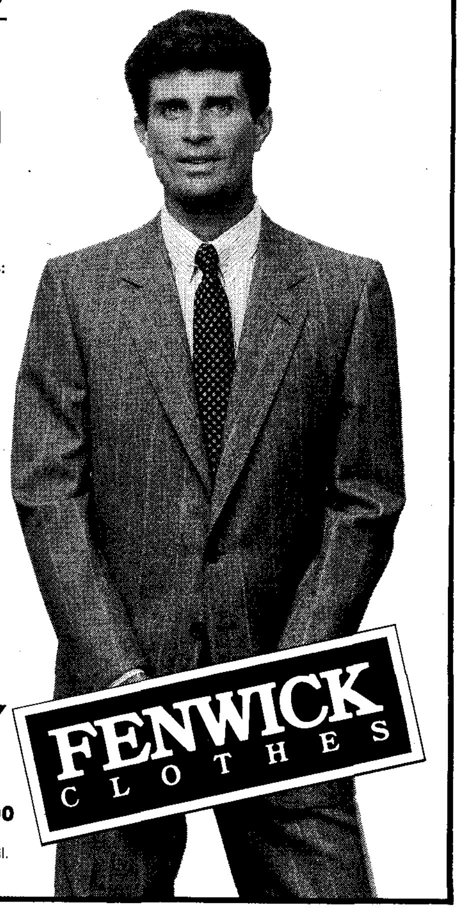

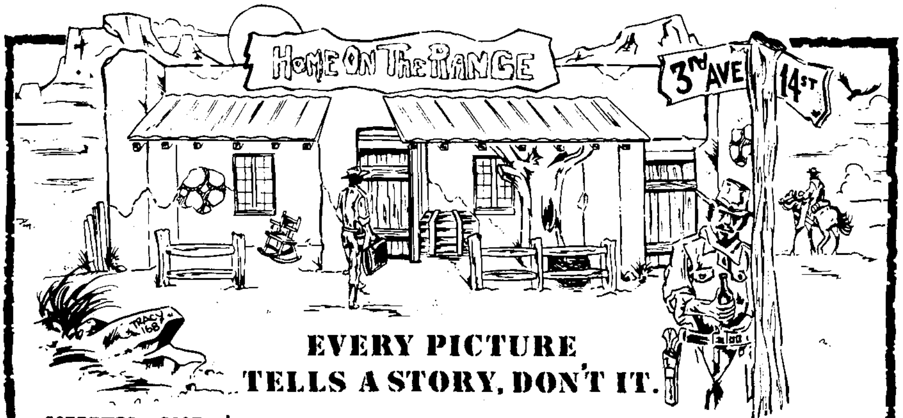
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THE FRENCH THEATER AND MOVIE ACtress who calls herself Anémone is a tall, horse-faced near-beauty whose physical presence suggests a constant battle between sensuality and prudishness. In this country, she is familiar from a variety of minor film roles; in **The Grand Highway**, we see her for the first time in a starring role, as a woman who has lost a child at birth and has become a shrew, denying her husband (Richard Bohringer) intimacy year after year. This small-town wife wants to become a priss—she sees herself as an aggrieved woman—but her walk has an odd, provocative bump to it. She lashes out at people and then suffers the humiliation of remorse. She is constantly violating her own nature, and Anémone, a first-class comedienne, makes her goosey and passionate at the same time.

The Grand Highway, which has been very successful in France, is an obviously plotted heart-warmer. A friend leaves her nine-year-old boy with Anémone and Bohringer, who are constantly at war, and the boy, vulnerable and needy, turns the two egotistical and quarrelsome grown-ups into parents. Taking care of him restores them to their humanity. The writer-director, Jean-Loup Hubert, repeats certain visual motifs of French village life again and again—the graveyard, the priest walking with his little Bible, urine falling from the open mouth of the church gargoyle. There is a spiky little tomboy who represents Life, a blooming girl who makes love in the hay and represents Sex; both these forces pull on the young boy, saving him from despair. Hupert's formal control of his clichéd material makes it seem astringent, even classic. The movie's relative austerity frees you to blubber over the clichés without feeling completely foolish.

ALAIN RESNAIS'S **Melo** IS AN ODDITY AND a stunt—an adaptation of a stage work, Henry Bernstein's "boulevard drama" of 1929, in which such filmed elements as curtains between the acts and obviously artificial sets emphasize the material's grounding in theater convention. Here is something constructed and acted, not to be confused with life. We are forced to see the mechanics—the lies and evasions that propel the drama of infidelity forward to its maudlin conclusion. And yet Resnais is not sending up the material; he does it seriously, and he takes something that at first seems merely fashionable and exploits it for its full measure of passion. As the brittle young wife Romaine, who commits adultery with a famous violin virtuoso, Sabine Azema overacts the girl's neurotic intensity, as if to place the performance, along with Romaine's costumes and hair, in a period context. Azema is beautiful and startling, and in this movie as strange as a creature from another planet. ▬

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FAMILY TIES

"...*Hostage,* starring Carol Burnett and her real-life daughter Carrie Hamilton, is coiled, swift, and unblinking..."

IN **Hostage** (SUNDAY, FEBRUARY 14; 9 TO 11 P.M.; CBS), Carol Burnett and her real-life daughter Carrie Hamilton beat each other up, which is the wrong reason to watch it, but do so anyway. If *Hostage* were black-and-white and Continental, any number of heavy-duty critics would find it a terrific excuse to say something profound about *film noir,* class animus, and modern void. It's that coiled in its emotions, that swift and that unblinking. In *Hostage,* because life's gratuitous, violence is the only available logic.

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KEY EXCHANGE: *Burnett and Hamilton go eyeball to eyeball.*

But *Hostage* is a bit too expensive-looking, like a blue Tiffany box full of spiders. And the teleplay, by Stephen Foreman, is given to twitches of explication, as if a nervous network stood at the writer's shoulder, seized with qualms, telling him to make the obvious less obscure, which always sounds better in Italian. And it takes a while for us to stop thinking of Burnett and Hamilton as mother and daughter and start thinking about them as Martha and Bonnie Lee, unrelated except by terror.

Martha is recently widowed, upper-middle-class, and very much the lady. (There's always been a lady inside the Burnett clown.) Her husband's career was investment counseling, and her career was her husband, and their daughter was so neglected that she went to law school and California. When Martha's not alone in a big house filled with white rooms where objects seem to float like sick aquatic creatures, her purpose in life is to shop.

Bonnie Lee is a white-trash punk, in prison for having tried to kill her father (Leon Russom), who battered and sexually abused her. She escapes—an ugly business with a knife, a gun, and a prison bus—and runs from both her vicious father and vengeful cops. Two stickups and a stolen car later, looking for a mother she hasn't heard from in six years, she finds Martha, in a grocery store, instead.

Martha and Bonnie Lee fight with their fists and feet, in the garage and again in the room that Martha maintains for her distant daughter, a little girl's playland with a private phone and enough pricey clothes for a repertory theater. These fights are rough. I emphasize the rough stuff because it's a shock, first because we're still stuck in our affection for Burnett and don't want Hamilton to hurt her, or Burnett to hurt *anybody;* and then because we realize the movie will up the violence ante when Bonnie Lee's father, Grady—the scariest imaginable nemesis, impossibly cunning, reflexively brutal—tracks them down.

You don't have to be a Thomas Hardy to figure out what happens next. Emptiness speaks to emptiness, need to need. We see the confused calculation in these people's changing faces and the clumsy choreography of their reaching out—all the more reason why the script, otherwise understated, should have kept its mouth shut instead of blabbing about what we see with our own eyes or read, as if by Braille, on the tissue of our nerves.

As Grady, Leon Russom is the father a child fears most, persuasive and insane, with gin-colored eyes somehow fixed in the middle of his anarchy. The only thing worse than having such a father is being one. For Burnett, as Martha, there are no pratfalls or hysteria. Her mind feels its way among emotions set to go off like clocks on bombs; there's dignity in her disordered flight to Manhattan and resourcefulness in the subsequent horror. Hamilton is the astonishment; her role on *Fame* hadn't prepared me for this range.

Director Peter Levin knows how to move his people around—from suburban cash machine to underground parking lot at a New York hotel to Appalachian mountain cabin—until there's no place left to go. *Hostage,* so long as it doesn't talk about itself, is a picture postcard, a sort of black valentine, from a principality of dread.

IMAGINE GARRY TRUDEAU, WHOSE *Doonesbury* comic strip may be the shrewdest political column in newspaper syndication, teaming up with Elizabeth Swados, the Obie-winning *Runaways* composer, to confect a musical revue of the Reagan gerontocracy. Imagine impersonator Jim Morris as Reagan, quacked at by such maddened ducks as Jon Cryer, Carol Kane, and the Smothers Brothers.

Then imagine my disappointment at **Rap Master Ronnie—A Report Card** (*Cinemax Comedy Experiment;* Sunday, February 14; 11 P.M. to midnight; four ad-

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ditional February dates), which misses more than it hits in tuneful target practice on yuppies and *contras* and Nancy and Ollie. Two wonderful production numbers—one about the class of 1988 ("Entry-level assholes on the rise!"), the other about fighter-pilot "hot jocks" playing video-arcade war games—and one Carol Kane off-the-Oval Office-wall Fawn Hall/saxophone impression don't quite redeem a lot of floundering around.

Too bad, because the idea of a rapping Ronnie—think of Rudy Vallee on 125th Street the night after Howard Beach—is nifty. But it doesn't work any more consistently here than it did in the Off Broadway semi-hit it adapts and updates. Where, for satire's sake, is that savage Trudeau eye on George ("I am *not* a wimp!") Bush? Wasn't it Trudeau who suggested several years ago that Bush had placed his manhood in a blind trust? And don't we wish Bush had done just that, after seeing him take umbrage and run with it on Dan Rather's *Romper Room*?

In brief: *Voices & Visions* CONTINUES to entertain, edify, even confound. On **Langston Hughes: The Dream Keeper** (Thursday, February 11; 10 to 11 P.M.; Channel 13), we hear "The Negro Speaks of Rivers" read aloud by two different, overlapping voices, fuguelike, contrapuntal, altogether haunting. We also hear Max Roach on the drums for "Dream Boogie." Gwendolyn Brooks, Amiri Baraka, and the late James Baldwin are thoughtfully appreciative, although I remember a younger Baraka who ate Hughes alive, and I'd like to have learned why Baldwin panned Hughes's *Selected Poems* in the *Times* in 1959. I'd also like to know more about that mysterious and traumatic session with Joe McCarthy that seemed to silence Hughes on politics from the fifties on. . . . You wouldn't think that **Walt Whitman** (Thursday, February 18; 9 to 10 P.M.; Channel 13) would get anybody into any trouble at this late date, but the visiting poets and critics come to verbal blows on whether or not Walt actually ever *did* it as a homosexual. Harold Bloom says No Way, Justin Kaplan refuses to leap from poetry to poet, Galway Kinnell doesn't have a problem accepting the idea, and Allen Ginsberg wins the argument by quoting with enthusiasm. . . . Still speaking of writers; if you haven't read *Beloved,* English critic Melvyn Bragg's interview with Toni Morrison (**The South Bank Show;** Thursday, February 11; 10 to 11 P.M.; Bravo) will make you do so. If you have, it will make you reread it. It's the best TV interview with a writer I've seen since William F. Buckley Jr. took on Ginsberg on *Firing Line,* and it's about the best American novel in years. ■

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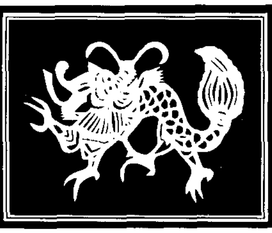

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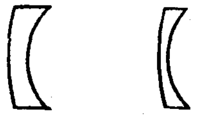

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THIS SALE ON LARGER WOMEN'S CLOTHING (sizes 14–24) offers one- and few-of-a-kind garments (mostly cotton) at a fraction of their original cost. For example: knitted or linen pull-on pants, were $70–$80, now $9 and $19, respectively; assorted tops, were $150–$250, now $9–$39; two- and three-piece outfits in solid or print cotton or cotton-rayon blend, were $145–$225, now $29; assort-

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

ed skirts, including silk, were $180, now $29; jumpsuits, were $188–$278, now $39; linen jackets, were $190, now $39; two-piece crêpe de Chine dresses (pink or blue), were $198, now $49; two-piece silk dresses, were $229, now $49; assorted jersey dresses, including cotton or wool, were $250–$375, now $59 and $89; silk tiered dresses, were $400, now $89. A.E., D.C., M.C., V., checks accepted; all sales final. *Ashanti, 872 Lexington Ave., near 65th St. (535-0740); Mon.–Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; through 2/20.*

CLEARANCE SALE

HERE IS A FURNITURE SALE ON ONE-OF-A-kind samples, special purchases, and in-stock items. For example: contemporary cherrywood bedroom set by Pennsylvania House, retail $8,640, here $3,870; contemporary bar with cherry veneer by Henredon, was $3,915, now $1,890; roll-arm sofa bed with innerspring mattress covered in brown distressed leather, retail $3,065, here $1,790; country French entertainment center with scrubbed-oak finish, retail $3,051, here $2,097; contemporary bedroom set by Flair, retail $5,850, here $2,970; contemporary silk-covered sofa by Baker, retail $3,870, now $1,890; nine-piece English-style oak dining-room set by Pennsylvania House, retail $7,740, here $3,780; classic fruitwood dining-room set with wood inlay, retail $11,880, here $5,940; three-bay burgundy wall systems, retail $3,690, here $1,980. Checks accepted; M.C., V., accepted as deposits only; delivery additional; all sales final. *New York Furniture Center, 41 East 31st St. (679-8866); Thurs. 10 a.m.–8 p.m. and Fri.–Mon. till 5 p.m.; 2/11–15.*

FURS FOR WOMEN

HERE ARE FUR COATS AND JACKETS IN women's sizes 6–14 at wholesale and below-wholesale prices. For example: reversible denim/red-dyed sheared-rabbit jackets, retail $600–$650, here $225–$250; natural Russian Barguzine sable coats, retail $125,000, here $35,000; natural ranch female-mink coats, retail $10,000–$12,000, here $3,595–$4,500; natural Lunaraine and Umber Dusk mink coats, retail $10,000–$12,000, here $3,595–$5,000; assorted mink jackets, including ranch, Lunaraine, and Smokey, retail $4,000, here $2,195; raccoon jackets, retail $2,000, here $995; raccoon coats, retail $4,000, here $1,995; Tanuki coats, retail $7,000, here $2,995; long-haired-beaver coats, retail $4,000, here $1,795; crystal-fox jackets, retail $4,000, here $1,895; crystal-fox seven-eighths-length or full-length coats, retail $5,200 and $7,000, respectively, here $2,395 and $3,595; silver-fox coats, retail $8,500, here $4,500; Golden Island fox seven-eighths-length coats, retail $5,200, here $2,495; fitch coats, retail $7,000, here $3,595; coyote jackets and coats, retail $3,400 and $5,000, respectively, here $1,895 and $2,495; and more. Free appraisal, monograms, minor alterations, and first summer's storage. A.E., checks accepted (merchandise held until checks clear); all sales final. *Sdrougias Furs, Inc., 330 Seventh Ave., near 29th St., second floor (563-*

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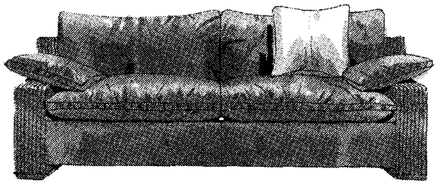

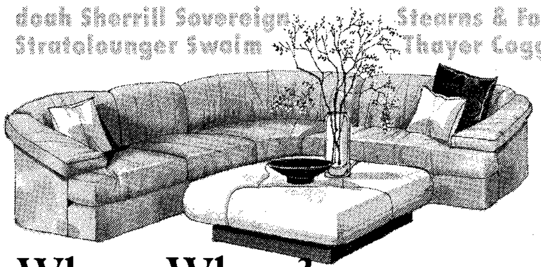

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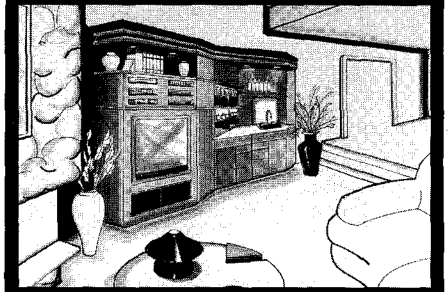

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FROM THE DESIGNER

VERY DRESSY ONE- AND FEW-OF-A-KIND couture dresses are available at the designer's showroom for a fraction of their retail prices. For example: peach jersey gowns and jackets with cut-velvet trim (size M), retail $1,250, here $250; flounced spaghetti-strap cocktail dress and white silk-satin jacket with beaded sleeves and trim (size M), retail $1,800, here $250; black slip dress and cracked-ice jacket with double taffeta sleeves (size M), retail $1,400, here $250; white leather-and-chiffon gown and jacket with cracked-ice trim (size S), retail $1,300, here $300; red silk gowns with pannier drape (size S), retail $1,400, here $250; and more. No credit cards. Checks accepted as deposits only (merchandise held until they clear); all sales final. *Oquendo, 9 East 30th St., second floor (686-6433); Tues. and Thurs. noon–5 p.m., or by appointment; through 2/18.*

FROM THE FACTORY

THIS BRONX WORKSHOP SELLS DRAPERies, quilted bedspreads, custom shades, and other decorator accessories at wholesale prices. This clearance sale on one- and few-of-a-kind items includes: loom-quilted bedspreads, retail $175–$250, here $25 (for full-size), $35 (for queen-size), and $45 (for king-size); outline-quilted bedspreads, retail $350–$500, here $69 (for twin-, full-, or queen-size) and $99 (for king-size). For an additional $15, larger bedspreads can be cut down to smaller sizes. Custom-made matching or coordinating draperies, dust ruffles, shams, valances, swags, and jabots, balloon or Roman shades, cushions, table covers, and shower curtains are here at wholesale prices. Also, custom-upholstered headboards, cornices, and screens. A special group of beautiful moirés (available in six colors) and cotton prints from decorator mills have been vermicelli-quilted into throw bedspreads, retail $249–$299, here $89 (for full-size), $99 (for queen-size), and $109 (for king-size); matching fabric for window treatments is available (measuring and installation additional). Custom wall upholstery is $3.50 per sq. ft. (for labor only; fabric additional). Checks accepted as deposits only; no credit cards; all sales final on custom orders. *Quiltco Industries, Inc., 135 East 144th St., the Bronx (993-5668). By subway from Manhattan: Take the No. 2, No. 4, or No. 5 train to 149th St.; walk south one block on Grand Concourse; turn right onto 144th St. Call for driving directions. Fri.–Mon. 10 a.m.–4 p.m., 2/12–15 only; Saturdays through 3/27.*

A Complete Entertainment Guide for Seven Days Beginning

FEBRUARY 10

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 2/16: *Hoxsey: Quacks Who Cure Cancer?* #2—Through 2/18: "Dance on Film." 2/10–11: *Gold Diggers of 1933; Footlight Parade.* 2/12–18: *The Boy Friend.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 2/10: *What's the Matter With Helen?; Day of the Locust.* 2/11: *House on Haunted Hill; Homicidal; The Tingler.* 2/12–13: *The Golddiggers; Thriller/The London Story.* 2/14: *Muriel; Hiroshima, Mon Amour.* 2/15: *Shock Corridor; The Baron of Arizona.* 2/16: *Dim Sum: A Little Bit of Heaven; China on the March.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). *The Serpent and the Rainbow.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*The Computer Animation Show; Patti Rocks.* #2—*Tampopo.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *The Last Emperor.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*For Keeps.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 2/10: *Little Murders; The Russians Are Coming, The Russians Are Coming.* 2/11: *The Lady Eve; No Time for Comedy.* 2/12–13: *Shadow of the Thin Man; Song of the Thin Man.* 2/14: *Cat on a Hot Tin Roof; Night of the Iguana.* 2/15: *Lost Horizon* (1937); *The Bitter Tea of General Yen.* 2/16: *Vampyr; Day of Wrath.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 2/10–11: *Gothic; Nosferatu The Vampyre.* 2/12–13: *Raising Arizona; Something Wild.* 2/14: *Two Women; The Condemned of Altona.* 2/15–16: *Thérèse; The Gospel According to St. Matthew.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*5 Corners.* #2—*Good Morning, Vietnam.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Hope and Glory.* #2—*Housekeeping.* #3—Through 2/11: *Singing the Blues in Red.* Beg. 2/12: *The Dead.* #4—Through 2/11: *King Lear.* Opening 2/12: *School Daze.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—Through 2/11: *Fatal Attraction.* Opening 2/12: *Shoot to Kill.* #2—Through 2/11: *The Serpent and the Rainbow.* Opening 2/12: *Satisfaction.* #3—*Three Men and a Baby.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Broadcast News.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Good Morning, Vietnam.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Moonstruck.* #2—*She's Having a Baby.* #3—*Julia and Julia.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Empire of the Sun.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Moonstruck.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Broadcast News.* #2—Through 2/11: *Braddock Missing in Action III.* Opening 2/12: *Action Jackson.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Cop.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Wall Street.* #2—Through 2/11: *For Keeps.* Opening 2/12: *School Daze.* #3—*Anguish.* #4—*Throw Mama From the Train.* #5—*Empire of the Sun.* #6—Through 2/11: *Batteries Not Included.* Opening 2/12: *Satisfaction.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). Through 2/11: *Three Men and a Baby.* Opening 2/12: *Shoot to Kill.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *The Serpent and the Rainbow.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Raw.* **EMBASSY 3**—*Julia and Julia.* **EMBASSY 4**—*Fatal Attraction.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—*Return of the Living Dead II.* #2—Through 2/11: *The Couch Trip.* Beg. 2/12: *Three Men and a Baby.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *She's Having a Baby.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Good Morning, Vietnam.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Fatal Attraction.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Distant Harmony.* **CARNEGIE SCREENING ROOM—**(757-2131). *Ludwig.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Moonstruck.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). *Crazy Moon.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Cry Freedom.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). Through 2/11: *Manon of the Spring.* Opening 2/12: *Travelling North.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *The Grand Highway.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 2/11: *Hope and Glory.* Opening 2/12: *Shoot to Kill.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 2/11: *Three Men and a Baby.* Opening 2/12: *Satisfaction.* #2—*The Serpent and the Rainbow.*

53. BARONET—Third Ave. at 59th St. (355-1663). *5 Corners.* **CORONET—***Broadcast News.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Jean de Florette.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). Through 2/11: *The Dead.* Opening 2/12: *Au Revoir Les Enfants. (Goodbye, Children.)* **CINEMA II—**(753-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Ironweed.* #2—(832-2720). *Cop.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Empire of the Sun.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*She's Having a Baby.* #2—*Julia and Julia.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Lonely Passion of Judith Hearne.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Unbearable Lightness of Being.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 2/11: *For Keeps.* Opening 2/12: *Satisfaction.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—Through 2/11: *Wall Street.* Opening 2/12: *Shoot to Kill.* #2—*Moonstruck.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Cop.* #2—*Raw.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *She's Having a Baby.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Half of Heaven.* #2—*My Life as a Dog.* #3—*Melo.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*The Family.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Empire of the Sun.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Broadcast News.* #2—Through 2/11: *Three Men and a Baby.* Opening 2/12: *Shoot to Kill.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Moonstruck.* #2—Through 2/11: *For Keeps.* Opening 2/12: *A Tiger's Tale.* #3—*The Last Emperor.* #4—*Ironweed.* #5—*Good Morning, Vietnam.* #6—*Crazy Moon.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Serpent and the Rainbow.* #2—*Patti Rocks.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Julia and Julia.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*5 Corners.* #2—Through 2/11: *Wall Street.* Opening 2/12: *Satisfaction.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Raw.* #2—*Cop.* #3—*The Serpent and the Rainbow.* #4—*Braddock Missing in Action III.* #5—Through 2/11: *Return of the Living Dead II.* Opening 2/12: *School Daze.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Cop.* #2—Through 2/11: *Braddock Missing in Action III.* Opening 2/12: *Shoot to Kill.*

MUSEUMS, SOCIETIES, ETC.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 2/13: "Other Versions (Perversions)."

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: $18, members; $22, nonmembers, single tickets, $5, members; $6, nonmembers. "Iran: A Cinema in Exile." 2/12 at 3 and 7: *The Secret of the Treasure of the Jinn-Infested Valley* (1975), dir. Ebrahim Golestan; *Parchin (The Bamboo Fence)* (1977), dir. Arsalan Saasani.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. 2/11 at 2: *From These Roots* (1974); *Black Power in America: Myth or Reality* (1987), both dir. William Greaves. 2/14 at 2: *Body and Soul* (1924); *Murder in Harlem* (1935), both dir. Oscar Micheaux.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 2/10–12 at 8: A film performance by Ellen Fisher, *Prevailing Conditions.* 2/14 at 8: "New Filmmakers' Showcase." 2/15 at 8: "From Japan": *Street of Shame* (1956), dir. Kenjo Mizoguchi. 2/16 at 8: *The Exile* (1947), dir. Max Ophuls. "Films for Kids." $1, kids; $2, adults. 2/13 at 11: *Thumbelina; The Staunch Tin Soldier.*

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. (914-698-0098). $3.50. Through 4/8/88: "Friday Night Foreign Film Series." 2/12 at 6:30 and 9: *Half Moon Street* (1986, Great Britain), dir. Bob Swaim.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 2/10: *La Femme de Ma Vie* (1986), dir. Régis Wargnier. 2/18: *Samuel Beckett: Silence to Silence* (1987), dir. Sean O'Mordha.

GLOBAL VILLAGE—454 Broome St. (966-7526). $4. Through 2/20: "The Endangered Documentary and Other Species." 2/12 at 7 and 9:30: *Roadrunner*, dir. Kevin DiPietro and Mark Wasko; *(Do We and/or Are We) Like Men*, dir. Pier Marton; *The Ads Epidemic*, dir. John Greyson; *Rebecca at 28 to 30*, dir. Lynn Hershman; and *CD: Civil Disobedience*, dir. Sorrel Hays.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." 2/12 at 6:30: *Big Joys, Small Sorrows* (1986). 2/16 at 6:30: *Morning For the Osone Family* (1946); at 8:30: *The Ballad of Narayama* (1958).

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.-Sat. 1–6. "Extant Work."

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

LEHMAN COLLEGE—Carman Hall, Room B-04, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). Free. Screenings in conjunction with Black History Month. 2/10 at 3:30: *A Soldier's Story* (1984), dir. Norman Jewison.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 2/12–13 at 8: Sceenings by Todd Haynes, *Superstar: The Karen Carpenter Story* (1987); *Assassins: A Film Concerning Rimbaud* (1985). 2/14 at 8: "Spectre Woman: A Film Performance."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.-Sat. noon–5, Tue. noon–8. Through 3/1: "WNET Thirteen: 25 Years on the Air." Sats. at 12:30 and 2:30: screening of *Peter Pan* (1960). Through 3/1: "The New York World Television Festival."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 3/8: "Cinecitta: Fifty Years." 2/11 at 2:30: *L'uomo dalla croce* (1943), dir. Rossellini; at 6: *Non mi muovo!* (1943), dir. Georgio Minonelli. 2/12 at 2:30: *T'amero sempre* (1943), dir. Mario Camerini; at 6: *Fabiola* (1949), dir. Alessandro Blasetti. 2/13 at 2: *L'arte di arrangiarsi* (1955), dir. Luigi Zampa; at 5: (See 2/12 at 2:30). 2/14 at 2: (See 2/12 at 6); at 5: *Le Amiche* (1955), dir. Michelangelo Antonioni. 2/15 at 2: (See 2/13 at 2); at 5: (See 2/14 at 5). 2/16 at 2:30: *Gli innamorati* (1956), dir. Mauro Bolognini; at 6: *White Nights* (1957), dir. Luchino Visconti. **Titus Theater 2:** 2/11 at 3 and 6:30: "What's Happening?" *Aqabat Jabar* (1986), dir. Eyal Sivan. 2/12 at 3 and 6:30: *Ordet (The Word)* (1955), dir. Carl Dreyer. 2/13 at 2:30 and 5:30: "In Memorium": Emlyn Williams. 2/14 at 2:30 and 5:30: "In Memorium": John Huston. 2/15 at 2:30: "In Memorium": Rouben Mamoulian. 2/16 at 3 and 6:30: "In Memorium": Helen Scott.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 2/10 at 8: *Maurice* (1987, Great Britain), dir. James Ivory. 2/11 at 8: *The Miracle of Morgan's Creek* (1944, U.S.), dir. Preston Sturges. 2/12–13 at 7:45 and 10:30, 2/14 at 12, 5, 7:30, and 10, and 2/15 at 2:30, 5, and 7:30: *Maurice.* 2/16–18 at 8: *The Whales of August* (1987, U.S.), dir. Lindsay Anderson.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (221-7676). Free. Through 2/25: "Meet the Makers." 2/11 at 6: *There Was an Unseen Cloud Moving,* dir. Leslie Thorton. 2/11 at noon: "When Push Comes to Shove: the Civil Rights Movement."

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 3/6: (C)Overt: Richard Baim presents a multi-media installation; Julia Scher presents *Public Travel Area.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 2/12, nightly at 6, 8, and 10, and Sats.–Suns. also at 4: *The Tree We Hurt* (1986), dir. Dimos Avdeliodis. 2/12 at 6, 8, and 10: *Los Ambiciosos* (1959), dir. Luis Bunuel. Sats. and Suns. at 2: *Raoni* (1979), written and directed by Jean-Pierre Dutilleux.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terr., S.I. (718-448-2500). $4, members; $5, nonmembers. "Jazz On Film." 2/14 at 2: *Jazz on a Summer's Day*; and *Daybreak Express.*

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. 2/13 at 8: "Uncommon Images: *James Van Der Zee* (1978), dir. Evelyn Barron. 2/14 at 1:30: "Motion in Pictures." *Analogies: Studies in the Movement of Time* (1977); and *The Man Could Not See Far Enough* (1981), dir. Peter Rose.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." 2/13–28: Screenings by black independent filmmaker St. Clair Bourne.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). "Lens on Israel: Society Through its Cinema." 2/14 at 7:30: *I Love You Rosa* (1972), dir. Moshe Mizrahi.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Batteries Not Included; Raw.* #2—*The Serpent and the Rainbow.* #3—*Braddock Missing in Action III.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Batteries Not Included; Return of the Living Dead II.* #4—*Moonstruck.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—Through 2/11: *Throw Mama From the Train.* Beg. 2/12: *She's Having a Baby.* #2—*Shoot to Kill.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*She's Having a Baby.* #2—*Broadcast News.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 2/11: *Cop.* Beg. 2/12: *Action Jackson.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Serpent and the Rainbow.* #2—Through 2/11: *You Can't Hurry Love.* Beg. 2/12: *Action Jackson.* #3—Through 2/11: *Good Morning, Vietnam.* Beg. 2/12: *Shoot to Kill.* #4—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Satisfaction.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *The Serpent and the Rainbow.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Serpent and the Rainbow.* #2—*Raw.* #3—*Cop.* #4—*Anguish.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Three Men and a Baby.* #2—*Cop.* #3—*The Serpent and the Rainbow.* #4—*For Keeps.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 2/11: *Return of the Living Dead II.* Beg. 2/12: *Shoot to Kill.* #2—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Action Jackson.* #3—Through 2/11: *Braddock Missing in Action III.* Beg. 2/12: *School Daze.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.* #3—*Throw Mama From the Train.* #4—*Fatal Attraction; Batteries Not Included.* #5—*Braddock Missing in Action III.* #6—*The Last Emperor.* #7—*Raw.* #8—*Return of the Living Dead II.* #9—*She's Having a Baby.* #10—*For Keeps.* #11—*Julia and Julia.* #12—*Good Morning, Vietnam.* #13—*Moonstruck; Cop.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Good Morning, Vietnam.* #2—Through 2/11: *The Couch Trip.* Beg. 2/12: *Shoot to Kill.* #3—*Three Men and a Baby.* #4—*Julia and Julia.* #5—Through 2/11: *Broadcast News.* Beg. 2/12: *School Daze.* #6—*For Keeps.* #7—Through 2/11: *Throw Mama From the Train.* Beg. 2/12: *Ironweed.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Good Morning, Vietnam.* #2—*Fatal Attraction.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*She's Having a Baby.* #2—*Broadcast News.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Through 2/11: *Good Morning, Vietnam.* Beg. 2/12: *Shoot to Kill.* #2—Through 2/11: *Julia and Julia.* Beg. 2/12: *Action Jackson.* #3—*The Serpent and the Rainbow.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Empire of the Sun.* #2—*The Last Emperor.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Serpent and the Rainbow.* #2—*Cop.* #3—*Return of the Living Dead II.* #4—*Braddock Missing in Action III.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 2/11: *Cop.* Beg. 2/12: *Action Jackson.* #2—*The Serpent and the Rainbow.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 2/11: *Fatal Attraction.* Beg. 2/12: *School Daze.* #2—Through 2/11: *Return of the Living Dead II.* Beg. 2/12: *Action Jackson.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Moonstruck.* #2—*She's Having a Baby.* #3—*The Serpent and the Rainbow.* #4—Through 2/11: *Cop.* Beg. 2/12: *Action Jackson.* #5—Through 2/11: *Fatal Attraction.* Beg. 2/12: *Satisfaction.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Broadcast News.* #2—*Moonstruck.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Return of the Living Dead Part II.* #2—*Wall Street.* #3—*Broadcast News.* #4—*Moonstruck.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Three Men and a Baby.* #2—*Raw.* #3—*Throw Mama From the Train.* #4—*Good Morning, Vietnam.* #5—*The Serpent and the Rainbow.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Three Men and a Baby.* #2—*She's Having a Baby.*

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216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Raw.* #2—*Cop.* #3—*The Serpent and the Rainbow.* #4—*Throw Mama From the Train.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*She's Having a Baby.* #2—*The Serpent and the Rainbow.* #3—*Moonstruck.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*For Keeps.* #2—*Cop.* #3—Through 2/11: *Wall Street.* Beg. 2/12: *Action Jackson.* #4—Through 2/11: *Broadcast News.* Beg. 2/12: *Ironweed.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Last Emperor.* #2—*Good Morning, Vietnam.* #3—*She's Having a Baby.* #4—*Moonstruck.* #5—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Shoot to Kill.* #6—*Cop.* #7—*Broadcast News.* #8—Through 2/11: *For Keeps.* Beg. 2/12: *Ironweed.* #9—Through 2/11: *Braddock Missing in Action III.* Beg. 2/12: *Satisfaction.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Through 2/11: *Cop.* Beg. 2/12: *Shoot to Kill.* #2—*Moonstruck.* #3—*She's Having a Baby.* #4—*The Serpent and the Rainbow.* #5—Through 2/11: *Julia and Julia.* Beg. 2/12: *Satisfaction.* #6—Through 2/11: *For Keeps.* Beg. 2/12: *Action Jackson.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Serpent and the Rainbow.* #2—*Wall Street.* #3—*Return of the Living Dead II.* #4—*Cop.* #5—*Three Men and a Baby.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Three Men and a Baby.* #2—Through 2/11: *Anguish; Return of the Living Dead II.* Beg. 2/12: *Shoot to Kill.* #3—Through 2/11: *Braddock Missing in Action III.* Beg. 2/12: *Satisfaction.* #4—Through 2/11: *You Can't Hurry Love.* Beg. 2/12: *Wall Street.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 2/11: *Cop.* Beg. 2/12: *Action Jackson.* #2—Through 2/11: *Braddock Missing in Action III; Return of the Living Dead II.* Beg. 2/12: *School Daze.* #3—*The Serpent and the Rainbow.* #4—*Moonstruck.* #5—Through 2/11: *Good Morning, Vietnam.* Beg. 2/12: *Shoot to Kill.* #6—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Satisfaction.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*You Can't Hurry Love.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Shoot to Kill.* #4—Through 2/11: *Broadcast News.* Beg. 2/12: *The Dead.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Good Morning, Vietnam.* #2—*The Last Emperor.* #3—*Broadcast News.* #4—*The Serpent and the Rainbow.* #5—*Throw Mama From the Train.* #6—*For Keeps.* #7—*Three Men and a Baby.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*She's Having a Baby.* #2—*The Serpent and the Rainbow.* #3—*Throw Mama From the Train.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 2/11: *Cop.* Beg. 2/12: *Satisfaction.* #2—*The Serpent and the Rainbow.* #3—Through 2/11: *Raw.* Beg. 2/12: *Action Jackson.* #4—Through 2/11: *For Keeps.* Beg. 2/12: *School Daze.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Good Morning, Vietnam.* #2—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Shoot to Kill.*

308. FOREST HILLS—CINEMART—(261-2244). #1—Program Unavailable. #2—Program Unavailable.

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Ironweed.* #2—*The Last Emperor.* #3—*Good Morning, Vietnam.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Broadcast News.* #2—Through 2/11: *Wall Street.* Beg. 2/12: *Return of the Living Dead II.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Moonstruck.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—Through 2/11: *Cop.* Beg. 2/12: *Action Jackson.* #2—Through 2/11: *For Keeps.* Beg. 2/12: *Shoot to Kill.* #3—Through 2/11: *Braddock Missing in Action III.* Beg. 2/12: *School Daze.* #4—Through 2/11: *Raw; Return of the Living Dead II.* Beg. 2/12: *Satisfaction.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Shoot to Kill.* #2—*Good Morning, Vietnam.* #3—Through 2/11: *Wall Street.* Beg. 2/12: *Satisfaction.* #4—*Julia and Julia.* #5—*The Serpent and the Rainbow.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Cop.* #2—*For Keeps.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Wall Street.* #2—*Three Men and a Baby.* #3—*The Serpent and the Rainbow.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Moonstruck.* #2—*She's Having a Baby.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Moonstruck.* #2—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Satisfaction.* #3—Through 2/11: *Cop.* Beg. 2/12: *Shoot to Kill.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Fatal Attraction.* #2—*Raw; Cop.*

320. REGO PARK—DRAKE—(457-4002). Through 2/11: *Empire of the Sun.* Beg. 2/12: *Wall Street.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*Nuts.* #2—*The Serpent and the Rainbow.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Three Men and a Baby.* #2—*Fatal Attraction.*

401. NEW DORP—HYLAN—(351-6601). #1—*Moonstruck.* #2—*She's Having a Baby.*

402. NEW DORP—LANE—(351-2110). *Throw Mama From the Train; Cinderella.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Good Morning, Vietnam.* #2—*The Serpent and the Rainbow.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*For Keeps.* #4—*Good Morning, Vietnam.* #5—*The Serpent and the Rainbow.* #6—*She's Having a Baby.* #7—Through 2/11: *Cop.* Beg. 2/12: *Action Jackson.* #8—Through 2/11: *Raw.* Beg. 2/12: *Shoot to Kill.* #9—Through 2/11: *Broadcast News.* Beg. 2/12: *School Daze.* #10—Through 2/11: *Return of the Living Dead II; You Can't Hurry Love.* Beg. 2/12: *Satisfaction.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Last Emperor.* #2—*Julia and Julia.*

501. BELLMORE—MOVIES—(783-7200). Through 2/11: *Empire of the Sun.* Beg. 2/12: *Three Men and a Baby.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Raw.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Broadcast News.* #2—Through 2/11: *Cop.* Beg. 2/12: *Action Jackson.* #3—Through 2/11: *Braddock Missing in Action III.* Beg. 2/12: *School Daze.* #4—Through 2/11: *Wall Street.* Beg. 2/12: *Satisfaction.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Shoot to Kill.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Broadcast News.* #2—*The Serpent and the Rainbow.* #3—*Three Men and a Baby.* #4—*She's Having a Baby.* #5—*Raw.* #6—*Moonstruck.* #7—*For Keeps.* #8—*Good Morning, Vietnam.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Ironweed.* #2—Through 2/11: *Cop.* Beg. 2/12: *Satisfaction.* #3—*The Serpent and the Rainbow.*

507. HEWLETT—HEWLETT—(791-6768). *Fatal Attraction.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 2/11: *Nuts.* Beg. 2/12: *Action Jackson.* #2—*Three Men and a Baby.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 2/11: *For Keeps.* Beg. 2/12: *Shoot to Kill.* #2—*Julia and Julia.* #3—*The Serpent and the Rainbow.* #4—*She's Having a Baby.* #5—*Moonstruck.* #6—Through 2/11: *Wall Street.* Beg. 2/12: *Satisfaction.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Three Men and a Baby.* #2—*The Serpent and the Rainbow.* #3—*She's Having a Baby.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 2/11: *Fatal Attraction.* Beg. 2/12: *Wall Street.* #2—*Throw Mama From the Train.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*She's Having a Baby.* #2—*Moonstruck.* #3—*You Can't Hurry Love.* #4—*For Keeps.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 2/11: *Empire of the Sun; Batteries Not Included.* Beg. 2/12: *Three Men and a Baby.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—Through 2/11: *Cop.* Beg. 2/12: *The Dead.* #2—*Broadcast News.* #3—Through 2/11: *Wall Street.* Beg. 2/12: *Ironweed.* #4—Through 2/11: *For Keeps.* Beg. 2/12: *Satisfaction.*

515. MALVERNE—TWIN—(599-6966). #1—*Empire of the Sun.* #2—*Throw Mama From the Train.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*Broadcast News.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Serpent and the Rainbow.* #2—*Moonstruck.* #3—*Three Men and a Baby.* #4—*She's Having a Baby.* #5—Through 2/11: *Cop.* Beg. 2/12: *Satisfaction.* #6—*Good Morning, Vietnam.* #7—Through 2/11: *Good Morning, Vietnam.* Beg. 2/12: *School Daze.* #8—Through 2/11: *For Keeps.* Beg. 2/12: *Broadcast News.* #9—Through 2/11: *Return of the Living Dead II.* Beg. 2/12: *Action Jackson.*

518. MASSAPEQUA—PEQUA—(799-6464). Through 2/11: *Broadcast News.* Beg. 2/12: *Shoot to Kill.*

519. MERRICK—TWIN—(546-1270). #1—Program Unavailable. #2—Program Unavailable.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Fatal Attraction; Batteries Not Included.* #2—*The Serpent and the Rainbow.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Couch Trip.* #2—*Nuts.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*Cinderella; Fatal Attraction.* #4—*The Serpent and the Rainbow.* #5—*Moonstruck.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Last Emperor.* #2—*Julia and Julia.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 2/11: *The Last Emperor.* Beg. 2/12: *Ironweed.* #2—*Broadcast News.* #3—Through 2/11: *Cop.* Beg. 2/12: *The Dead.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Good Morning, Vietnam.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*For Keeps.* #2—*The Serpent and the Rainbow.* #3—*The Last Emperor; Cinderella.* #4—*Wall Street.* #5—*Batteries Not Included; Cop.* #6—*Three Men and a Baby.* #7—*Throw Mama From the Train.* #8—*Good Morning, Vietnam.* #9—*Return of the Living Dead II.* #10—*Braddock Missing in Action III.* #11—*Fatal Attraction.* #12—*Moonstruck.* #13—*Raw; She's Having a Baby.*

531. WANTAGH—WANTAGH—(781-6969). *Empire of the Sun.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 2/11: *For Keeps.* Beg. 2/12: *Action Jackson.* #2—*The Serpent and the Rainbow.* #3—Through 2/11: *Braddock Missing in Action III.* Beg. 2/12: *Satisfaction.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Jean de Florette.* #2—*Manon of the Spring.* #3—*Dark Eyes.* #4—*My Life as a Dog.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 2/11: *You Can't Hurry Love; Return of the Living Dead II.* Beg. 2/12: *School Daze.* #2—Through 2/11: *For Keeps.* Beg. 2/12: *Satisfaction.* #3—Through 2/11: *Broadcast News.* Beg. 2/12: *Action Jackson.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—*The Serpent and the Rainbow.*

602. BAY SHORE—CINEMA—(665-1722). Through 2/11: *Cop.* Beg. 2/12: *Ironweed.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*Crazy Moon.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Throw Mama From the Train.* #2—*She's Having a Baby.* #3—*The Couch Trip; Batteries Not Included.* #4—*Cop.* #5—*Three Men and a Baby.* #6—*Raw.* #7—*For Keeps.* #8—*Broadcast News.* #9—*Good Morning, Vietnam.* #10—*Moonstruck.* #11—*The Serpent and the Rainbow.* #12—*Julia and Julia.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*She's Having a Baby.* #2—*Raw.* #3—*Julia and Julia.* #4—*Wall Street.* #5—*Three Men and a Baby.* #6—*For Keeps.* #7—*The Serpent and the Rainbow.* #8—*Fatal Attraction.* #9—*Broadcast News.* #10—*Good Morning, Vietnam.* #11—*Moonstruck.* #12—*Return of the Living Dead II; Batteries Not Included.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Crazy Moon.* #2—*Cop.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*She's Having a Baby.* #4—*The Serpent and the Rainbow.* #5—Through 2/11: *Broadcast News.* Beg. 2/12: *Ironweed.* #6—Through 2/11: *For Keeps.* Beg. 2/12: *Shoot to Kill.* #7—Through 2/11: *Cop.* Beg. 2/12: *Satisfaction.* #8—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Action Jackson.*

611. CORAM—PINE—(698-6442). #1—*Wall Street.* #2—*Planes, Trains and Automobiles.* #3—*Cinderella; Nuts.* #4—*Fatal Attraction.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Last Emperor.* #2—*Good Morning, Vietnam.* #3—Through 2/11: *Cop.* Beg. 2/12: *The Dead.* #4—*Broadcast News.* #5—Through 2/11: *Wall Street.* Beg. 2/12: *Ironweed.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—*Maurice.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*Wall Street.* #4—*Throw Mama From the Train.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moonstruck.*

618. ISLIP—ISLIP—(581-5200). #1—*Good Morning, Vietnam.* #2—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Shoot to Kill.* #3—Through 2/11: *Julia and Julia.* Beg. 2/12: *Satisfaction.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Broadcast News.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 2/11: *Throw Mama From the Train.* Beg. 2/12: *Cinderella.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Moonstruck.* #2—*Fatal Attraction.* #3—*She's Having a Baby.* #4—*Broadcast News.* #5—Through 2/11: *For Keeps.* Beg. 2/12: *Satisfaction.* #6—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Shoot to Kill.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 2/11: *Throw Mama From the Train.* Beg. 2/12: *Cinderella.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*She's Having a Baby.* #2—*You Can't Hurry Love.* #3—*Broadcast News.* #4—*Moonstruck.* #5—Through 2/11: *Moonstruck.* Beg. 2/12: *School Daze.* #6—*For Keeps.* #7—*The Serpent and the Rainbow.* #8—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Satisfaction.* #9—Through 2/11: *Anguish.* Beg. 2/12: *Action Jackson.* #10—Through 2/11: *Raw.* Beg. 2/12: *Shoot to Kill.* #11—Through 2/11: *Braddock Missing in Action III.* Beg. 2/12: *Ironweed.* #12—*Cop.* #13—*Good Morning, Vietnam.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Empire of the Sun.* #2—*Planes, Trains and Automobiles.* #3—Through 2/11: *Fatal Attraction.* Beg. 2/12: *Three Men and a Baby.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Julia and Julia.* **WEST**—Through 2/11: *The Last Emperor.* Beg. 2/12: *Shoot to Kill.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 2/11: *Repentance.* Beg. 2/12: *Maurice.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Serpent and the Rainbow.* #2—*She's Having a Baby.* #3—Through 2/11: *Fatal Attraction.* Beg. 2/12: *Julia and Julia.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Satisfaction.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Moonstruck.* #2—*She's Having a Baby.* #3—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Shoot to Kill.* #4—Through 2/11: *Empire of the Sun.* Beg. 2/12: *Satisfaction.* #5—*The Serpent and the Rainbow.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*She's Having a Baby.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Three Men and a Baby; Batteries Not Included.* #2—Through 2/11: *Throw Mama From the Train; Cinderella.* Beg. 2/12: *Shoot to Kill.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Moonstruck.* #2—*Good Morning, Vietnam.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Broadcast News.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Last Emperor.* #2—Through 2/11: *For Keeps.* Beg. 2/12: *Ironweed.* #3—Through 2/11: *Fatal Attraction.* Beg. 2/12: *The Dead.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Moonstruck.* #2—*For Keeps.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—Program Unavailable. #2—*Broadcast News.* #3—*She's Having a Baby.* #4—*The Serpent and the Rainbow.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*For Keeps.* #2—*Broadcast News.* #3—*Three Men and a Baby.* #4—*She's Having a Baby.* #5—*Julia and Julia.* #6—*Good Morning, Vietnam.* #7—*Moonstruck.* #8—*Cop.* #9—*The Serpent and the Rainbow.* #10—*Wall Street.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Broadcast News.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*Three Men and a Baby.* #4—*Cop.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 2/11: *Empire of the Sun.* Beg. 2/12: *Satisfaction.* #2—*The Serpent and the Rainbow.* #3—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Shoot to Kill.* #4—*Broadcast News.* #5—*She's Having a Baby.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Empire of the Sun.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*The Serpent and the Rainbow.* #2—*Cop.*

712. NEW ROCHELLE—TOWN—(632-9700). *Moonstruck.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Empire of the Sun.* #2—*Wall Street.* #3—*Throw Mama From the Train.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Throw Mama From the Train.* #2—*Moonstruck.* #3—*Crazy Moon.* #4—*Empire of the Sun.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*The Serpent and the Rainbow.* #4—*She's Having a Baby.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Throw Mama From the Train.*

718. RYE—RYE RIDGE—(939-8177). #1—*Hope and Glory.* #2—*She's Having a Baby.*

719. SCARSDALE—FINE ARTS—(723-6699). *Julia and Julia.*

720. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Fatal Attraction.* #2—Program Unavailable.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Three Men and a Baby.* #2—*Wall Street.* #3—*Good Morning, Vietnam.* #4—*Moonstruck.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Broadcast News.* #2—*Raw.* #3—*The Couch Trip.* #4—*The Serpent and the Rainbow.* #5—*Throw Mama From the Train.* #6—*She's Having a Baby.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Broadcast News.* #2—*The Serpent and the Rainbow.* #3—*Cop.* #4—*Moonstruck.* #5—Through 2/11: *For Keeps.* Beg. 2/12: *Ironweed.* #6—Through 2/11: *Overboard.* Beg. 2/12: *Shoot to Kill.* #7—*The Last Emperor.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 2/11: *Fatal Attraction.* Beg. 2/12: *Three Men and a Baby.* #2—Through 2/11: *Nuts.* Beg. 2/12: *Wall Street.*

Rockland County

752. NANUET—MALL—(623-6336). *Julia and Julia.*

753. NANUET—MOVIES—(623-0211). #1—*Moonstruck.* #2—*Three Men and a Baby.* #3—*The Serpent and the Rainbow.* #4—*Good Morning, Vietnam.* #5—*Throw Mama From the Train.*

755. NEW CITY—TOWN—(634-5100). #1—Through 2/11: *Wall Street.* Beg. 2/12: *Satisfaction.* #2—*Moonstruck.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Good Morning, Vietnam.* #2—Through 2/11: *Broadcast News.* Beg. 2/12: *Action Jackson.*

757. NYACK—CINEMA EAST—(358-6631). *Broadcast News.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*She's Having a Baby.* #2—*Wall Street.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Moonstruck.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Good Morning, Vietnam.*

762. SPRING VALLEY—PIX—(425-6902). #1—*She's Having a Baby.* #2—Through 2/11: *Three Men and a Baby.* Beg. 2/12: *Ironweed.*

763. STONY POINT—9 W—(942-0303). *Overboard.*

764. SUFFERN—LAFAYETTE—(357-6030). *Throw Mama From the Train.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Hope and Glory.* #2—*Batteries Not Included; The Serpent and the Rainbow.*

801. DANBURY—CINE—(743-2200). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Three Men and a Baby.* #2—*The Last Emperor.*

803. DANBURY—PALACE—(748-7496). #1—*She's Having a Baby.* #2—*For Keeps.* #3—*Cop.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*The Couch Trip.* #2—*Three Men and a Baby.*

806. FAIRFIELD—COUNTY—(334-1411). *The Serpent and the Rainbow.*

807. GREENWICH—CINEMA—(869-6030). #1—*Hope and Glory.* #2—*Batteries Not Included; The Serpent and the Rainbow.*

808. GREENWICH—PLAZA—(869-4030). #1—*Broadcast News.* #2—*The Last Emperor.* #3—*Wall Street.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.*

810. NORWALK—CINEMA—(838-4504). #1—*Three Men and a Baby.* #2—*Wall Street.*

811. NORWALK—NORWALK—(866-9202). *The Serpent and the Rainbow.*

812. RIDGEFIELD—CINEMA—(438-3338). *Wall Street.*

813. SOUTH NORWALK—SONO—(866-9202). 2/10–11: *Anna.* Beg. 2/12: *The Dead.*

814. SPRINGDALE—STATE—(325-0250). *Throw Mama From the Train; Fatal Attraction.*

815. STAMFORD—AVON—(324-9205). #1—*Cop.* #2—*Three Men and a Baby.*

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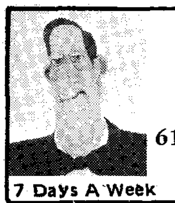

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816. STAMFORD—CINEMA—(324-3100). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*For Keeps.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Julia and Julia.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Serpent and the Rainbow.* #2—*Cop.* #3—Through 2/11: *Return of the Living Dead II.* Beg. 2/12: *Satisfaction.* #4—*Three Men and a Baby.* #5—Through 2/11: *For Keeps.* Beg. 2/12: *Shoot to Kill.* #6—Through 2/11: *Wall Street.* Beg. 2/12: *Ironweed.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.* #3—*For Keeps.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Broadcast News.* #2—*She's Having a Baby.* #3—(227-9619). *The Last Emperor.* #4—(226-6666). *Good Morning, Vietnam.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *Hope and Glory; Batteries Not Included.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—*Overboard.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*For Keeps.* #2—*Good Morning, Vietnam.*

902. JERSEY CITY—STATE—(653-5200). #1—Through 2/11: *Cop.* Beg. 2/12: *School Daze.* #2—*The Serpent and the Rainbow.* #3—Through 2/11: *Return of the Living Dead II.* Beg. 2/12: *Action Jackson.* #4—Through 2/11: *Braddock Missing in Action III.* Beg. 2/12: *Shoot to Kill.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*She's Having a Baby.* #2—*Cop.* #3—*The Serpent and the Rainbow.* #4—*Fatal Attraction.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*For Keeps.* #8—*The Last Emperor.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Moonstruck.* #2—*Braddock Missing in Action III.* #3—*Broadcast News.* #4—*Good Morning, Vietnam.* #5—*Julia and Julia.* #6—*Raw.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Wall Street; The Pick-Up Artist.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Through 2/11: *Return of the Living Dead II.* Beg. 2/12: *Action Jackson.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Raw.* #2—*The Serpent and the Rainbow.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 2/11: *Nuts.* Beg. 2/12: *Satisfaction.*

913. IRVINGTON—CASTLE—(372-9324). #1—*The Serpent and the Rainbow; Prince of Darkness* #2—*Return of the Living Dead II; Raw.*

914. LIVINGSTON—COLONY—(992-0800). *Good Morning, Vietnam.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *The Last Emperor.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*Julia and Julia.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Three Men and a Baby.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Lou and Pat and Joe D.* #2—Through 2/11: *Throw Mama From the Train.* Beg. 2/12: *Shoot to Kill.* #3—Through 2/11: *Cop.* Beg. 2/12: *Scool Daze.*

919. NUTLEY—FRANKLIN—(667-1777). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Broadcast News.* #2—Through 2/11: *For Keeps.* Beg. 2/12: *Ironweed.* #3—*Wall Street.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*For Keeps.* #2—*Fatal Attraction.* #3—*She's Having a Baby.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Throw Mama From the Train; Cinderella; Batteries Not Included.*

931. CRANFORD—CRANFORD—(276-9120). #1—*The Serpent and the Rainbow.* #2—*Moonstruck.*

932. ELIZABETH—ELMORA—(352-3483). *Throw Mama From the Train.*

933. LINDEN—QUAD—(925-9787). #1—*Three Men and a Baby.* #2—*Moonstruck.* #3—*The Serpent and the Rainbow.* #4—*Three Men and a Baby; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). Through 2/11: *Manon of the Spring.* Beg. 2/12: *The Dead.*

936. UNION—UNION—(686-4373). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Broadcast News.* #2—Through 2/11: *For Keeps.* Beg. 2/12: *Ironweed.* #3—Through 2/11: *Cop.* Beg. 2/12: *Shoot to Kill.*

938. WESTFIELD—TWIN—(654-4720). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Good Morning, Vietnam.* #2—*She's Having a Baby.*

951. CLOSTER—CLOSTER—(768-8800). *Three Men and a Baby.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*She's Having a Baby.* #2—*Good Morning, Vietnam.* #3—*Three Men and a Baby.* #4—*The Serpent and the Rainbow.*

953. EMERSON—TOWN—(261-1000). #1—Through 2/11: *Wall Street.* Beg. 2/12: *Satisfaction.* #2—Through 2/11: *For Keeps.* Beg. 2/12: *Ironweed.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 2/11: *Fatal Attraction.* Beg. 2/12: *School Daze.* #2—Through 2/11: *For Keeps.* Beg. 2/12: *The Last Emperor.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Moonstruck.* #2—*For Keeps.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Broadcast News.* #2—Through 2/11: *Cop.* Beg. 2/12: *Satisfaction.*

959. PARAMUS—CINEMA 35—(845-5070). Through 2/11: *The Last Emperor.* Beg. 2/12: *Ironweed.*

958. OAKLAND—TWIN—(337-4478). #1—*The Serpent and the Rainbow.* #2—Through 2/11: *Julia and Julia.* Beg. 2/12: *Shoot to Kill.*

961. PARAMUS—BERGEN MALL—(845-4449). *Julia and Julia.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Good Morning, Vietnam.* #2—*Braddock Missing in Action III.* #3—*The Couch Trip.* #4—*Throw Mama From the Train.* #5—*Three Men and a Baby.* #6—*Moonstruck.* #7—*Broadcast News.* #8—*Empire of the Sun.* #9—*She's Having a Baby.* #10—*The Serpent and the Rainbow.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Cop.* #2—*Wall Street.* #3—*Anguish.*

964. RAMSEY—CINEMA—(825-2090). Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Nuts; Planes, Trains and Automobiles.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*Three Men and a Baby.* #4—*She's Having a Baby.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Three Men and a Baby.* #2—*Fatal Attraction.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*For Keeps.* #2—*Raw.* #3—*Anguish.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Moonstruck.* #2—*Moonstruck.* #3—*Julia and Julia.* #4—*Broadcast News.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Moonstruck.* #2—*Fatal Attraction.* #3—*The Serpent and the Rainbow.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—Through 2/11: *Nuts.* Beg. 2/12: *Shoot to Kill.* #4—*Three Men and a Baby.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ACTION JACKSON—(1 hr. 33 min.; 1988) While investigating a series of Union official slayings, a Detroit cop uncovers an auto magnate's plot to take control of the Unions. With Carl Weathers, Craig T. Nelson, and Vanity. Written by Robert Reneau. Dir. Craig T. Baxley. R. **31, 104, 106, 111, 204, 208, 209, 210, 218, 220, 300, 306, 312, Read Read 316, 406, 503, 508, 517, 532, 600, 610, 625, 756, 902, 910**

ANGUISH—(1 hr. 29 min.; 1988) A mentally unglued lab technician is urged by his domineering mother to seek murderous revenge when he is dismissed from his job. With Zelda Rubinstein and Michael Lerner. Written and directed by Bigas Luna. R. **108, 33, 223, 625, 963, 969**

AU REVOIR LES ENFANTS (GOODBYE, CHILDREN)—(1 hr. 43 min.; 1987) In French, Eng. subtitles. The sheltered lives of the students at a small provincial Catholic school are shattered by the horrors of the Nazi Occupation. With Gaspard Manesse, Raphaël Fejtö, and Francine Racette. Written and directed by Louis Malle. PG. **55**

BATTERIES NOT INCLUDED—(1 hr. 45 min.; 1987) As an inner-city tenement is about to meet the wrecking ball, unexpected alien visitors descend to help the group of worthy tenants. With Hume Cronyn, Jessica Tandy, and Frank McRae. Written by Brad Bird, Matthew Robbins, Brent Maddock, and S. S. Wilson. Dir. Robbins. PG. **33, 100, 101, 112, 513, 520, 530, 606, 608, 636, 800, 807, 822, 930**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-directer James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **21, 31, 53, 84, 103, 200, 203, 212, 213, 218, 219, 302, 304, 310, 406, 503, 505, 514, 516, 517, 518, 527, 600, 606, 608, 610, 612, 616, 619, 621, 625, 638, 705, 706, 707, 709, 723, 724, 756, 757, 801, 808, 820, 904, 920, 937, 956, 962, 967, 970, 972**

COP—(1 hr. 50 min.; 1988) James Woods plays a devoted cop whose troubled homelife begins to trouble his job performance. With Lesley Ann Warren and Charles Durning. Written and directed by James B. Harris. R. **32, 60, 67, 90, 92, 104, 108, 109, 112, 207, 208, 216, 218, 219, 220, 222, 300, 312, 315, 318, 319, 406, 503, 506, 514, 517, 527, 530, 602, 606, 609, 610, 612, 625, 706, 708, 711, 724, 803, 815, 818, 902, 903, 918, 937, 956, 963**

THE COUCH TRIP—(1 hr. 45 min.; 1988) Dan Aykroyd plays a mental institute patient who, through a series of mishaps, takes over the practice of a prominent radio psychologist. With Walter Matthau, and Charles Grodin. Screenplay by Steven Kampmann, Will Porter, and Sean Stein. Dir. Michael Ritchie. R. **37, 200, 521, 606, 723, 805, 962**

CRAZY MOON—(1 hr. 30 min.; 1988) An off-beat love story about an eccentric rich kid with a passion for big band music and a free-spirited deaf girl. With Kiefer Sutherland and Vanessa Vaughan. Written by Tom Berry and Stefan Wodoslawsky. Dir. Allan Eastman. PG-13. **45, 85, 603, 609, 714**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament. When Biko dies (murdered by the security police) halfway through the film, Attenborough shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley. (11/16/87) PG. **47**

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners,* is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides uneasily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead"—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretta. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. **11, 55, 302, 514, 527, 612, 702, 813, 935**

DISTANT HARMONY—(1 hr. 25 min.; 1988) A portrait of Luciano Pavarotti's 1986 tour of China. Dir. DeWitt Sage. **43**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge crowd scenes (actually shot in Shanghai), this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive. He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **7, 25, 33, 61, 83, 206, 320, 501, 513, 515, 523, 531, 626, 634, 709, 710, 713, 714, 962**

THE FAMILY—(2 hr. 7 min.; 1988) The milestones of life are explored with humor and horror in this saga of 80 years in the life of an Italian family. With Vittorio Gassman, Fanny Ardant, and Stefania Sandrelli. Screenplay by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **82**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **20, 36, 42, 112, 202, 209, 210, 319, 400, 507, 511, 520, 523, 530, 608, 611, 621, 626, 631, 702, 721, 725, 814, 903, 921, 954, 968, 971**

5 CORNERS—(1 hr. 32 min.; 1988) The scary character actor John Turturro, playing Heinz, the neighborhood psycho, is much the best thing in this rather half-hearted attempt to do an urban *American Graffiti.* It's the southeast Bronx in 1964, and America is on the cusp of social change—neighborhood girls are sniffing glue and a former street brawler has taken up Dr. Martin Luther King Jr.'s doctrines of nonviolence. Turturro, who is hook-nosed, with a long, receding chin, gives Heinz a high giggle and glaring, burning righteousness—he dares the world not to see him (the performance couldn't be more emblematic of the fate of a character actor trying to make an impression). As for the rest, writer John Patrick Shanley and director Tony Bill don't develop enough neighborhood atmosphere; they allow characters to present their calling cards rather than taking their identity from the streets, the shops, the bars. Despite some violence, the movie feels cautious and uncommitted. With Jodie Foster as a sweet neighborhood girl. (2/1/88) R. **10, 53, 89**

FOR KEEPS—(1 hr. 38 min.; 1988) When a straight-A high school student gets pregnant, she and her boyfriend must deal with the problems of marriage and parenthood. With Molly Ringwald and Randall Batinkoff. Screenplay by Tim Kazurinsky and Denise DeClue. Dir. John G. Avildsen. PG-13. **7, 33, 65, 85, 109, 112, 200, 218, 219, 220, 304, 306, 312, 315, 406, 505, 509, 512, 514, 517, 530, 532, 600, 606, 608, 610, 621, 625, 702, 703, 706, 724, 803, 816, 818, 819, 901, 903, 920, 921, 937, 953, 954, 955, 969**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **10, 22, 41, 55, 55, 85, 101, 106, 110, 112, 200, 202, 204, 214, 219, 221, 300, 302, 304, 307, 309, 313, 322, 404, 406, 504, 505, 512, 516, 517, 517, 525, 528, 530, 601, 606, 608, 610, 612, 616, 618, 625, 635, 637, 700, 706, 708, 715, 722, 753, 756, 761, 801, 809, 816, 819, 820, 900, 901, 904, 914, 917, 936, 938, 950, 952, 962, 967, 972**

THE GRAND HIGHWAY—(1 hr. 44 min.; 1988) In French, Eng. subtitles. Reviewed in this issue. **50**

HALF OF HEAVEN—(2 hr. 7 min. 1988) In Spanish, Eng. subtitles. A puzzler from Spain. In outline, the picture is about a beautiful girl from the provinces, Rosa (Angela Molina), who comes to Madrid late in the Franco years, strikes an alliance with an influential man—a middle-aged widower—and with his help and protection opens a restaurant on the outskirts of the city that serves as a meeting place for the rich and powerful. But to speak literally of the plot is to allow the director, Manuel Gutierrez Aragon, and the screenwriters, Luis Megino and Gutierrez, to make a fool of you. *Half of Heaven* shares with other notable Spanish films a deadpan style of joking in which ordinary events, grand social moments, and magical happenings are joined without any fuss or commentary. The movie is unnerving—mostly realistic from one moment to the next but dreamy, rhapsodic, and finally baffling when you think about it as a whole. See it if you are willing to be mystified and if you enjoy sly, opaque wit. (2/1/88) **81**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 51, 718, 800, 807, 822**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11**

IRONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. **60, 85, 200, 218, 219, 309, 506, 514, 527, 602, 610, 612, 625, 702, 724, 762, 818, 920, 937, 953, 959**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **54, 533**

JULIA AND JULIA—(1 hr. 36 min.; 1987) A surreal exploration of love through the eyes of a woman whose dream life melds with reality. With Kathleen Turner, Gabriel Byrne, and Sting. Screenplay by Silvia Napolitano, Sandro Petraglia, and Peter Del Monte. Dir. Del Monte. R. **24, 36, 62, 88, 112, 200, 204, 220, 313, 500, 509, 526, 606, 608, 618, 627, 631, 706, 719, 752, 817, 904, 916, 958, 961, 970**

KING LEAR—(1 hr. 31 min.; 1988) Jean-Luc Godard's version of the Shakespeare play. With Molly Ringwald, Burgess Meredith, and Peter Sellars. Written and directed by Godard. G. **11**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **6, 46, 85, 112, 206, 219, 304, 309, 500, 526, 527, 530, 612, 627, 702, 724, 802, 808, 820, 903, 915, 954, 959**

THE LONELY PASSION OF JUDITH HEARNE—(1 hr. 50 min.; 1987) A bittersweet love story about an Irish spinster looking for a companion and an expatriot Irishman who is looking for easy money. With Maggie Smith and Bob Hoskins. Screenplay by Peter Nelson. Dir. Jack Clayton. R. **63**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols.* When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be. Everything is about twice as long as it needs to be. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49, 533, 935**

MELO—(1 hr. 52 min.; 1987) In French, Eng. subtitles. Reviewed in this issue. **81**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 30, 44, 45, 66, 85, 85, 101, 110, 112, 210, 212, 213, 217, 219, 220, 300, 301, 311, 317, 318, 401, 406, 504, 505, 509, 512, 517, 523, 525, 530, 603, 603, 606, 608, 609, 610, 613, 617, 621, 625, 625, 634, 635, 637, 700, 703, 706, 712, 714, 714, 722, 724, 753, 755, 760, 801, 817, 821, 904, 916, 917, 931, 933, 955, 962, 970, 970, 971**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **81, 533**

PATTI ROCKS—(1 hr. 30 min.; 1988) Billy (Chris Mulkey) and Eddie (John Jenkins), two Minnesota working-class men, set out on the road to visit Patti (Karen Landry), a woman whom the married Billy has gotten pregnant. Driving through the night, the two men let loose with a barrage of sexual jokes, complaints, tall tales. Written by the three actors and director David Burton Morris, the movie is trying to expose the way men talk when women aren't listening (worse than women's wildest dreams), but the dialogue is impersonally raunchy. We aren't convinced that we are listening to two individual men. They arrive, and Patti turns out to be a small, skinny, determined woman with amazingly quick perceptions and no illusions about men or herself. She's just as insistent on having her own way sexually as they are, and she's a lot more sure of herself. *Patti Rocks* isn't much, and some of it has the atmosphere of a male mea culpa, but at least it lives in the adult world (which isn't always true of independent film in this country). (1/25/88) R. **4, 87**

RAW—(1 hr. 35 min.; 1987) Eddie Murphy at a low ebb, taunting gays, and, obsessionally, women. In this wearisomely profane concert film, he's turned himself into a crank and a bore—a young black version of a fifties Borscht Belt "dirty" comic, slamming the broads. Women, it seems, want his money, and they're always setting traps for men; they're hostile and uppity, demanding independence, but everyone knows that their only function is to make love to their husbands. And once a man satisfies them sexually (much moaning into the microphone here), they will put up with anything he does, however awful, as long as he says, "I'm sorry." Murphy seems actually to believe this rubbish; he sounds like a guy who's never known any woman who wasn't a hooker. The movie is a hit, but despite some extraordinary flashes of talent, it's also a sour, depressing experience—infantilism encased in flunkyism. The adulation directed towards Murphy seems like a set of one-way mirrors around his head. Directed by Robert Townsend. (1/11/87) R. **36, 67, 90, 100, 108, 112, 214, 216, 306, 312, 319, 406, 502, 505, 530, 606, 608, 625, 723, 904, 911, 913, 969**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette*. The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SATISFACTION—(1 hr. 36 min.; 1988) A fiesty garage-rock band supports themselves their first summer out of high school by playing at a ritzy beach resort. With Justine Bateman and Julia Roberts. Written by Charles Purpura. Dir. Joan Freeman. PG-13. **20, 33, 52, 65, 89, 106, 210, 219, 220, 223, 300, 306, 312, 313, 318, 406, 503, 506, 509, 514, 517, 532, 600, 610, 618, 621, 625, 633, 634, 709, 755, 818, 912, 953, 956**

SCHOOL DAZE—(1 hr. 50 min.; 1988) A musical about two warring factions of black students on a Southern college campus. With Tisha Campbell and Larry Fishburne. Written and directed by Spike Lee. R. **11, 33, 90, 111, 200, 209, 300, 306, 312, 406, 503, 517, 600, 625, 902, 918, 954**

THE SERPENT AND THE RAINBOW—(1 hr. 24 min.; 1988) The nightmarish journey of a Harvard anthropologist studying Haitian voodoo. With Bill Pullman, Cathy Tyson, and Paul Winfield. Screenplay by Richard Maxwell and A. R. Simoun. Dir. Wes Craven. R. **3, 20, 35, 52, 87, 90, 100, 106, 107, 108, 109, 112, 204, 207, 208, 210, 214, 216, 217, 220, 222, 300, 304, 305, 306, 313, 316, 321, 404, 406, 505, 506, 509, 510, 517, 520, 523, 530, 532, 601, 606, 608, 610, 625, 631, 634, 705, 706, 709, 711, 715, 723, 724, 753, 800, 806, 807, 811, 818, 902, 903, 911, 913, 931, 933, 952, 958, 962, 971**

SHE'S HAVING A BABY—(1 hr. 40 min.; 1988) Two newlyweds face the realities of married life when they discover their first baby is on the way. With Elizabeth McGovern and Kevin Bacon. Written and directed by John Hughes. PG-13. **24, 40, 62, 80, 101, 102, 103, 112, 203, 210, 215, 217, 219, 220, 302, 305, 317, 401, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 610, 621, 625, 631, 634, 635, 705, 706, 709, 715, 718, 723, 759, 762, 803, 816, 819, 820, 900, 903, 921, 936, 950, 952, 962, 967**

SHOOT TO KILL—(1 hr. 46 min.; 1988) A streetwise detective teams up with an expert trail guide to pursue a killer in the remote mountains of the Pacific Northwest. With Sidney Poitier, Tom Berenger, and Kirstie Alley. Screenplay by Harv Zimmel, Michael Burton, and Daniel Petrie Jr. Dir. Roger Spottiswoode. R. **20, 34, 51, 66, 84, 92, 102, 106, 111, 200, 204, 219, 220, 223, 300, 302, 307, 312, 313, 318, 406, 504, 509, 518, 610, 618, 621, 625, 627, 634, 636, 709, 724, 818, 902, 918, 937, 958, 972**

SINGING THE BLUES IN RED—(1 hr. 50 min.; 1987) A dissatisfied musician from East Germany crosses the Berlin wall to obtain free artistic expression but finds that the big business practices of the Western countries do not necessarily give him freedom with his musical career. With Geruls Pannach. Written by Trevor Griffiths. Dir. Ken Loach. **11**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **20, 34, 37, 52, 84, 106, 109, 111, 112, 200, 214, 215, 219, 221, 222, 223, 300, 302, 304, 307, 309, 313, 316, 318, 322, 400, 406, 501, 504, 505, 506, 508, 510, 512, 513, 517, 530, 606, 608, 610, 618, 621, 625, 626, 633, 634, 636, 706, 708, 709, 722, 725, 753, 762, 802, 805, 809, 810, 815, 818, 903, 917, 933, 933, 938, 951, 952, 962, 967, 968, 972**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **33, 102, 112, 200, 214, 216, 304, 305, 402, 511, 601, 530, 606, 616, 620, 623, 636, 713, 714, 716, 723, 753, 764, 814, 903, 918, 930, 932, 962**

A TIGER'S TALE—(1 hr. 37 min.; 1988) A comic love story about a young man who falls in love with his ex-girlfriend's mother. With Ann-Margret and C. Thomas Howell. Written and directed by Peter Douglas. R. **85**

TRAVELLING NORTH—(1 hr. 38 min.; 1988) Loveable old curmudgeon Frank falls in love with a woman several years his junior, but finds that he must fight off her other suitors, and the disapproval of her family, to win her love. With Leo McKern, Julia Blake, and Graham Kennedy. Screenplay by David Williamson. Dir. Carl Schultz. PG-13. **49**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Reviewed in this issue. R. **64**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the fever, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, burnished, charismatic, irresistible, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah, miscast, as a young decorator who wants to "produce a line of high-quality antiques at low cost." (12/14/87) R. **7, 33, 48, 66, 89, 213, 218, 222, 223, 310, 313, 316, 320, 503, 504, 509, 511, 514, 523, 530, 608, 611, 612, 616, 706, 708, 713, 715, 722, 725, 755, 759, 808, 810, 812, 818, 906, 920, 953, 963**

YOU CAN'T HURRY LOVE—(1 hr. 35 min.; 1988) A young man learns the meaning of patience while pursuing true love. With David Leisure, Scott McGinnis, and Anthony Geary. Written and directed by Richard Martini. R. **106, 223, 301, 406, 512, 600, 625**

REVIVALS

CAT ON A HOT TIN ROOF—(1 hr. 58 min.; 1958) Tennessee Williams's drama of a southern family thrown into emotional upheaval and bitter soul-searching—despite all this excess, it's utterly absorbing. With Elizabeth Taylor, Paul Newman, and Burl Ives. Dir. Richard Brooks. **8**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **308, 402, 609, 720, 933, 969**

DIM SUM: A LITTLE BIT OF HEART—(1 hr. 28 min.; 1985) In English and Cantonese, English subtitles. A quiet (very quiet) family comedy by Wayne Wang (*Chan Is Missing*) about the relations between a stolidly traditional widowed mother (Kim Chew) in San Francisco and her assimilated yet still obedient daughter (Laureen Chew, her actual daughter), who wants to get married and have her own life. The movie is slow going but also charming and funny. **2**

GOLD DIGGERS OF 1933—(1 hr. 36 min.; 1933) This is the one in which Ginger Rogers, wearing a silver dollar and very little else, bouncily sings "We're in the Money." With Dick Powell and Ruby Keeler, Joan Blondell, Busby Berkeley's kaleidoscopic choreography, and the collar-grabbing number "Remember My Forgotten Man." Dir. Mervyn LeRoy. **1**

HIROSHIMA, MON AMOUR—(1 hr. 28 min.; 1959) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline-pretentious, with some passages of great lyrical intensity. **2**

THE LADY EVE—(1 hr. 37 min.; 1941) A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **8**

LOST HORIZON (1937)—(2 hr. 12 min.) Frank Capra's adaptation of James Hilton's novel about a group of people who happen on an idyllic civilization hidden in the Himalayas. The fully restored 132-minute version of the film, put together from rediscovered footage, alternate takes, and other materials, was put in release in 1986, the end product of seven years of research. With Ronald Colman, Jane Wyatt, Margo, Sam Jaffe, Edward Everett Horton, Thomas Mitchell, and H. B Warner. Screenplay by Robert Riskin. **8**

NO TIME FOR COMEDY—(1 hr. 33 min.; 1940) In this charming version of S. N. Behrman's play, Rosalind Russell plays the attractive, brainy wife of naive playwright Jimmy Stewart. When confronted by her rival, the itsy-bitsy, neurasthenic Genevieve Tobin, Russell just shrugs and says, "And you can even cry! Well, I'm done for." A sharp but sympathetic look at the war between women for men. Dir. William Keighley. **8**

NOSFERATU THE VAMPYRE—(1 hr. 47 min.; 1979) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **9**

THERESE—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times." As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. **9**

THEATER

LISTINGS

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BROADWAY

Previews and openings

Wednesday, February 10

A WALK IN THE WOODS—Sam Waterston and Robert Prosky star in a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States–Soviet arms negotiations; directed by Des McAnuff. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; $32.50 to $37.50; Wed. at 2, $30 to $35. Previews start 2/10 prior to a 2/28 opening. **Booth Theater,** 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. Featured in the cast are Patti LuPone, Anthony Heald, Howard McGillin, Linda Hart, and Kathleen Mahony-Bennett; opened 10/19/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through June. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE-In Hugh Whitemore's play, Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened 11/15/87. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. *Cabaret* finished at the Imperial after the 2/7 mat. and opens 2/10 for the Wed. mat. at 2 p.m. across the street at the **Minskoff,** 200 West 45th Street (869-0550). (And there's a special performance Sun. at 8, 2/14.) 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, $27.50 through $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50, Wed. at 2, $32.50 to $42.50. **Martin Beck,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Peter MacNicol, Robert Joy, Jim Borrelli, Susanna Frazer, Wayne Tippit, Peggy Cosgrave, and Zachariah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Tue. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30; run has been extended through 3/20. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious

Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon. through Sat. at 8, Sat. at 2, $37.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

RODNEY DANGERFIELD ON BROADWAY!—The stand-up comedian entertains (aided by guest Bob Nelson). Tues.through Sat. at 8, Sun. at 7; through 2/14. **Mark Hellinger,** 51st Street and Broadway (246-0102).

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SERIOUS MONEY—The New York Shakespeare Festival production of Caryl Churchill's play, termed 'a dark comedy,' after a run at the Public Theater off-Broadway, is coming uptown. It's set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated), and is about greed, corruption, and murder in the fast-moving world of high finance; directed by Max Stafford-Clark. With Kate Nelligan, Alec Baldwin, John Pankow, Michael Wincott and Allan Corduner. Call theater for details. **Royale Theater,** 242 West 45th Street (239-6200). All major credit cards.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

OFF BROADWAY

AMERICAN NOTES—Len Jenkin's play about an all-night encounter in a motel office between an uprooted man and a young woman; directed by Joanne Alkalaitis. Featured in the cast are George Bartenieff, Lauren Tom, Jesse Borrego, Mercedes Ruehl, Anny Davis, Stephen McHattie, Thomas Ikeda, Rodney Hudson, Laura Innes, and Olek Krupa. Tues. through Sun. at 8; Sat. and Sun. at 3; $20 to $25. **Public/Susan Stein Shiva,** 425 Lafayette Street (598-7150).

AMERICAN FOLK THEATER—Paul Carter Harrison's musical drama, *Anchorman,* described as a blues operetta; directed by the author. Featured in the cast are Giancarlo Esposito, Al Freeman, Jr., and Micki Grant; also Peter DeMaio, Michael Shelle, and Craig Thompson; music by Julius Hemphill. Wed. through Fri. at 8, Sat. at 3 and 8; Sun. at 3 and 7:30; $12.50 to $18.50. **Theater Four,** 424 West 55th Street (246-8545).

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7:30; $30. Atlantic Theater Company, **Mitzi E. Newhouse Theater,** Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris. Mon. through Sat. at 8 (Tuesdays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

BROTHERHOOD—John David Richardson's play, directed by Dennis Delaney, depicts the lives of three brothers from boyhood to manhood tracing the emories that bind them together with a closeness they don't realize they share. Featured in the cast are Robert Poletik, Frederick Wessler, Mark Shannon, Michael Krauss, and Howard Kuttner. Wed. through Sat. at 8, Sun. at 2; through 2/13; $8. **Perry Street Theater,** 31 Perry Street (255-9186).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zeliijko Ivanek, and Mike Nussbaum. Through 4/10; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic,** 651 Fulton St., Bklyn,two blocks from BAM (1/718-636-4100).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

ESTHER: A VAUDEVILLE MEGILLAH-Liz Swados's festival for Purim utilizing the Biblical story of the superheroine who saves the Jews from Haman; plus audience participation, and 'hamentashen' for everyone. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $21.50; 2/13 through 3/31. 92nd Street Y's **Mosaic Theater,** 1395 Lexington AVenue (996-1100).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GO BACK FOR MURDER—This one's a real Agatha Christie–challenging–and–ambitious puzzler; directed by Mark McQuown. Featured in the cast are Catherine Winters, Ken Altman, James Lurie, John Henderson, Janet Folta, Steve Fisher, and Doug O'Connor. Through 2/14; $12 (call for specifics). **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, based on a Boccaccio tale, concerning the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberson. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, Wiliam Carrigan, Herb Gold, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; from 2/10; $20. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—The twentieth anniversary revival of 1967's acclaimed musical, starring Karen Akers, Shelle Ackerman, Elmore James, and Kenny Morris, has come to town; directed by Elly Stone, star of the original production. 2/11, 12 at 8; $25 and $30. **Town Hall Theater,** 123 Forty-third Street (947-5850).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. & Sat. at 8, Sun. at 3; $12; through 5/22. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MASS APPEAL—Bill C. Davis's play features Malachy McCourt and Tony Carlin in the story of a strong friendship forged through controversy and in spite of fear; directed by the author. Wed. through Sat. at 8, Sat. & Sun. at 2; $15 and $20; through 3/6. **Irish Arts Center,** 553 West 51st Street (757-3318).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7:30; $25. **Cherry Lane Theater,** 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 W. 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues. through Thur. at 8, Sun. at 3; $22; Fri. at 8, Sat. at 7 and 10, Sun. at 7; $25. **Circle-in-the-Square Downtown Theater,** 159 Bleecker Street (254-6330).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $28. **Players Theater,** 115 Macdougal Street (254-5076).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, Sat. at 2, $25; Wed. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $28. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

SYMPHONY OF RATS—A theater work, written and directed by Richard Foreman, documents the mental unease of a president of the United States (played by Ron Vawter) as he receives apocalyptic messages from outer space. With Peyton Smith, Kate Valk, Ron Vawter, and Jeff Webster. Wed.–Fri. and Sun. at 8, Sat. at 7 and 10; $15; through 2/21. **The Performing Garage,** 33 Wooster Street (966-3651).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $85 to $135. **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Julie Taymor, and featuring Shelia Dabney and Sam Tsoutsouvas, is presented in a performance-in-the-round production. Thurs. through Sat. at 8; $15; 2/6 through 3/12. **The Triplex/Theater 2,** 199 Chambers Street (618-1980).

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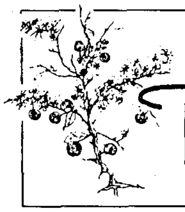

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THULI IN CONCERT—A full-length concert/theater production featuring the South African singer Thuli Dumakude performing traditional township music and contemporary compositions of the area. Sun. at 6 and Mon. at 8, through 3/28; $15. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WENCESLAS SQUARE—The last play by the late Larry Shue is a portrait of a professor of theater who, with his student as traveling companion, returns to Prague after a number of years and finds lots of surprises; directed by Jerry Zaks. Featured in the cast are Dana Ivey, Victor Garber, Jonathan Hadary, and Bruce Norris. Tues. through Sun. at 8, Sat. and Sun. at 3; $20 to $25; from 2/12. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

THEATER COMPANIES

AMAS REPERTORY THEATER—*Struttin',* a new musical, spanning the period from 1917 through 1940, with book, music, and lyrics by Lee Chamberlin, is about two sisters from Asbury Park who move to New York seeking fame and fortune; directed by Ms. Chamberlin. Thur. through Sat. at 7:30, Sun. at 3; $10; 2/11 through 3/6. **AMAS Theater,** 3rd floor, One East 104th Street (369-8000).

AMERICAN JEWISH THEATER—Jan Hartman's *K*, a new play based on the life of Franz Kafka; directed by John Pynchon Holmes and starring Graeme Malcolm in the title role. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $20. **Theater,** 15 West 28th Street (683-7707).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories*, are in rotating repertory with, beginning 2/12, Judi Ann Mason's *Indigo Blues,* with Denise Burse-Mickelbury, Gwen Roberts–Frost, and Clarence Jarmon. Featured in the other casts are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Chuck Patterson, and Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12; through 3/27. Phone for specifics. **Billie Holiday Repertory Theater,** 1368 Fulton Street, Brooklyn (1-718-636-0918).

CIRCLE REPERTORY THEATER—David Steven Rappoport's *Cave Life* is a comedy about an eccentric Manhattanite involved in an unusual *menage-a-trois* with her husband and her hallucination of a Neanderthal man; directed by Paul Lazarus. Company members and guest artists are featured. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26; from 2/11. **Theater,** 99 7th Ave. So. (924-7100).

EQUITY LIBRARY THEATER—2/11 through 28: Bernard Pomerance's *The Elephant Man,* based on the life of John Merrick (and winner of three Tony Awards). Tue.–Sun. at 8, Sat. & Sun. at 2:30. **Theater**, 310 Riverside Drive (enter on 103rd St.) (663-2028).

JEAN COCTEAU REPERTORY—Franz Kafka's *The Trial*, adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia (through 2/13), in repertory with T. S. Eliot's *The Cocktail Party,* about a mysterious stranger and two guardian angels in London (through 4/21); and Jean Anouilh's *Antigone*, a modern retelling of the Sophocles tragedy; through 2/25. Thur.–Sat. at 8, Sun. at 3; $15. Phone theater for specifics. **Bouwerie Lane,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—Arnold Wesker's two one-acters for one actress (Marilyn Chris): *Yard Sale,* about a Brooklyn schoolteacher whose husband leaves her after many years, and *Whatever Happened to Betty Lemon,* about an ancient English crone fighting off old age; both directed by Edward M. Cohen. Tues. through Thur. and Sat. at 8, Sun. at 3 and 7; $15 to $18. **Theater,** 344 East 14th Street (505-2667).

MANHATTAN PUNCH LINE—During this 4th Annual Festival of One-Acters, 21 plays will be presented. 2/5 through 3/20; $10; call theater for specifics. **Judith Anderson,** 422 West 42nd Street (279-4200).

MANHATTAN THEATER CLUB—Alan Ayckbourn's *Women In Mind* is a comedy about a middle-aged woman (Stockard Channing) whose fantasy life threatens to overcome her real and, in her mind, rather mundane life; directed by Lynne Meadow. Featured in the cast are Tracy Pollan, Michael Countryman, Patricia Conolly, John David Cullum, Remak Ramsay, Daniel Gerroll, and Simon Jones. Tues. through Sun. at 8, Sat. and Sun. at 2:30; $30 (except Sun. evening which is $25); through 3/13. Manhattan Theater Club's Stage I, **City Center,** 131 W. 55th St. (947-5850).

NEW YORK SHAKESPEARE FESTIVAL—*A Midsummer Night's Dream:* This one is set in Brazil's northern Bahai at the turn of the century and incorporates aspects of voodoo into the supernatural aspects of Shakespeare's fantasy; a good bit of his indestructible humor comes through. Directed by A. J. Antoon, with Lorraine Toussaint, Elizabeth McGovern, Joe Morton, Barton Heyman, and John Leguizamo. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, $20 to $25; through 3/27. **Public/Anspacher,** 425 Lafayette Street (598-7150). *Julius Caesar*, second of the Shakespeare Festival, directed by Stuart Vaughan, starts previews 2/16, prior to a 3/22 opening. Cast features Al Pacino as Marc Antony, Martin Sheen as Brutus, Edward Herrmann as Cassius, and John McMartin as Caesar. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20–$25; through 4/3. **Public/Newman Theater,** 425 Lafayette Street (598-7150).

PEARL THEATER COMPANY—Sophocles's *Electra,* directed by Emanuele Pagani (with Rosemary Murphy as Choral director, and Joanne Camp heading the Chorus), and Donnah Welby, David Brazda, Laura Rathgeb, Laurence Gleason, and Ken Harpster. Call theater for specifics. Through 2/20; $10. On 2/26, *Uncle Vanya* opens, the Pearl's first Chekhov, with Shepard Sobel directing; through 3/26. **Pearl Theater,** 125 West 22nd Street (645-7708).

PROMETHEAN THEATER COMPANY—Dan Roentsch's *The Newborn King,* directed by the author; with Allegra Blumfield, David Wilson, Terry Burns, Rachel White, Stephen Byers, Susan Horner; about a happy young couple whom we meet many years later, when their now grown children come home to a Christmas reunion. Thur. through Sun. at 8, through 2/21; $8. **Theater 22,** 54 West 22nd Street (719-9812).

PUERTO RICAN TRAVELING THEATER—Richard Irizarry's *Ariano,* a controversial drama about a yuppie, his obsession with acceptance by the 'white' world, amd takes a long, hard look at racial attitudes. With Elizabeth Ruiz, Rafael Baez, David Medina, Eddie Trucco, Graiela, and Jimmy Borbon; directed by Vicente Castro. English performances: Wed. through Fri. at 8; Spanish performances: Sat. and Sun. at 2:30 and 8; $10. **PRTT,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—A revival of the 1970 *Turds in Hell,* by Charles Ludlam and Bill Vehr; directed by Lawrence Kornfeld; with Black-Eyed Susan, Katie Dierlam, Everett Quinton, Vicky Raab, and Eureka, among others. Wed. through Sun. at 8, Sat. at 7 and 10; $15 to $20; through 2/28. **Charles Ludlam Theater,** One Sheridan Square (691-2271).

ROUNDABOUT THEATER COMPANY—David Birney and Kim Hunter star in George Bernard Shaw's *Man and Superman*, about the Ideal Man (the man every woman dreams of marrying), directed by William Woodman. With Jonathan Walker, Frances Conroy, John Carpenter, Harriet Harris, Michael Cumpsty, I. M. Hobson, and Anthony Fusco. Tues.–Sat. at 8, Wed., Sat., Sun., at 2; $18 to $28; through 2/14. **Roundabout Theater,** 100 East 17th Street (420-1360).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; $10. **Royal Court Repertory Theater**, 342 West 53rd Street (956-3500).

SECOND STUDIO—*Bell, Brook, and Candle,* John Van Druten's comedy about a witch casting her spell over a a man; directed by Harv Dean. With Joseph Whelan, Barbara Acey, Jessica Scott, Richard Duva, James Mineo. Wed.– Sat. at 8, Sun. at 3; $10; 2/10–3/6. **Second Studio,** 163 West 23rd Street (463-7050).

SOHO REPERTORY COMPANY—David Belasco's 1905 Wild West play, *The Girl of the Golden West,* directed by Julian Webber, deals with the turn-of-the-century's growing movement for women's rights. Monique Fowler has the title role. Thur.–Sat. at 8, Sun. at 2:30 (exc. for 2/20 which is at 6 and 9:30); $10 (exc. for a gala on 2/11,when it's $40).**Soho Rep/Greenwich House Theater,** 27 Barrow Street (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line,* a comedy, Wed., Thur. and Sun. at 9:30; $10. 2/17 through 3/13: In celebration of Black History Month, *Tooty Died Grinnin',* by Dana Tatum and Peter McFarlane, *focuses on four men growing up in Breaux* Bridge, Louisiana in the 1930s. Two choose to fight back against the racism and the hostile environment, two run from confrontation; directed by Ken Terrell. Wed. through Sun. at 7; $10. **Thirteenth St.Repertory,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AFTER CRYSTAL NIGHT—John Herman Shaner's play *about a middle-class family facing anti-Semitism, Jew*ish identity, and dealing with a Jewish activist group; directed by Max Meyer. With Steve Franken, Barbara Eda-Young, Anthony Call, Ben Mittleman. Thur. through Sun. at 8, Sat. & Sun. at 3; from 2/11. **Henry Street Settlement,** 466 Grand St. (869-3981).

ANGEL STREET—Patrick Hamilton's play, a stage version of the film *Gaslight,* about a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. & Sat. at 8, Sun. at 3; $10; through 2/14. **Westside Repertory,** 252 W. 81st St. (874-7290).

BOOGIE WOOGIE AND BOOKER T.—Wesley Brown's drama concerns the struggle between established civil rights policies and those of more radical leaders; directed by Leon Bailey. Thur.–Sat. at 8, Sat. at 3; $8; through 2/13. **Mazur,** 555 E. 90th St. (787-0422).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street.Closed.

THE BRIARS—Marie Elena Torres's story of Napoleon Bonaparte, on St. Helena, who is making plans to return to Europe in a renewed blaze of glory; directed by Jack Cornwell. Featured in the cast are Kevin Bruce, Sebastian Russ, Barbara Costigan, Sandy Austin, George Bishop, and Anthony Ferlazzo. Sun. through Wed. at 7:30; through 2/10; $8. **18th Street Playhouse,** 145 West 18th Street (795-7804).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. Thur.–Sat. at 8, Sun. at 7; through 2/14; $8–$10. **Noho,** 2 Bond S. (642-8009).

COMPANY—The Stephen Sondheim/George Furth landmark musical about marriage, relationships, and commitment; directed by Jeffery K. Neill. Featured in the cast are Kevin Daly, Lorraine Serabian, Woody Howard, and P. J. Nelson. Thur. through Sat. a 8, Sat. and Sun. at 3 (2/14 at 4); 2/12 through 3/6; $10. Silver anniversary season of the **All Souls Players,** Lexington Avenue at 80th Street (877-5997).

CORNER BOYS—James Himelsbach's play about four tough kids who see rock'n'roll as a way out of their working-class town, and form a doo-wop band. Featured in the cast are Vinnie Sassone, Tim Kelleher, Sean Eden, and Nicholas Chiniund. Wed. through Sat. 2/10–3/5 at 8; $8 (call for specifics). **1010 Theater,** 85th Street and Park Avenue (473-3675).

DOUBLE BILL—Two plays by Larry Myers: *Alive, Loud, Black, and Blue* and *Thighs Like Tina Turner,* directed by John Uekcer. Thur.–Sun. at 7; $4; through 2/21. **Theater for the New City,** 155 1st Ave. (254-1109).

DOUBLE BILL—Jean Reynolds's *A Delicate Heart* and William Russell's *Emily, Emilia and Bob.* Thur..–Sat. at 8, Sun. at 3; $6; through 2/14; $6. **2nd Story Theater**, St. Mark's, 131 E. 10th St. (533-4650).

HONEYMOON IN HADES—*Lethe,* a musical comedy telling of the Orpheus-Eurydice legend, by Joe Da Versa, Phyllis Cole; with Da Versa, Deborah Surdi, Frank Surdi, Richard Paratley, Loretta Rotolo, and Phyllis Falletta. Fri. through Sun. at 8; $8; through 2/28. **Prometheus,** 239 East Fifth Street (477-8689).

INDIANS—A revival of Arthur Kopit's play which is America's apology to the Indians for our exploitation of them. 2/11 through 13 at 8; $4. **Minor Latham Theater,** 119th Street and Broadway (678-3490).

IVANOV—*Anton Chekhov's comic melodrama about a* despairing idealist–a liberal 19th Century Russian Everyman; directed by Dennis Thread. Through 2/27; $8. **Newfoundland,** 353 Broadway (595-6652).

THE LAST MUSICAL COMEDY–A musical dedicated to the Golden Age of Broadway Musicals; book and lyrics by Tony Lang; music by Arthur Siegel; directed by Pamela Hunt. Thur. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $10; 2/12–3/5. **Riverwest,** 155 Bank St. (243-0259).

LILIANE MONTEVECCHI ON THE BOULEVARD—Liliane *celebrates her two great loves, Paris and New York, in* song. Mon. and Wed.–Fri. at 8, Sat. & Sun. at 5 and 8 (Tues. is dark); $22.50; 2/12–3/15. **Kaufman Theater,** 534 West 42nd Street (564-8038).

LIVING TOGETHER—A revival of Alan Ayckbourne's comedy in which he mixes three couples and stirs them briskly; directed by Steven Keim. Featured in the cast are Gary Ramsey, Adam Cunningham, Mary Aufman, Tom Grasso, Allyson Surprenant, and Jean Synodinos. Thur. through Sat. at 8, Sun. at 3; $8; through 2/14. **Arts and Work,** 870 6th Ave. (924-8699).

LOOSE ENDS—Larry Fishburne & Paul Guilfoyle in a revival of Michael Weller's tale of lovers who discover, after a decade, love is not enough; directed by Irene Lewis. Tues.–Sat. at 8; Sat. at 2, Sun. at 3; through 3/6. **Second Stage,** 2162 Bdway (873-6103).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by brother, queen, and lover; directed by Steven Baker. Thur.–Sun. at 8; $5; through 5/2. **Dramatis Personae,** 25 East Fourth Street (673-4382).

MR. HIRSCH DIED YESTERDAY—Fred Newman's tale about growing up in and around a 1940s South Bronx candy store, and where now, through memory, life takes on a powerful meaning. 2/12, 13 at 8; $10. **Castillo,** 7 East 20th Street (505-0170).

MEN IN ART—Two one-acters by Robert Patrick: *Let Me Not Mar That Perfect Dream* (three generations of gay playwrights fight it out), and *The Last Stroke* (a great painter can survive anything-but a fan). Thur. through Sun. at 9; $4; through 2/21. **Theater for the New City,** 155 First Avenue (254-1109).

SHIRLEY BASIN—Rita Gardner and Norma Jean Griffin star in Jack Gilhooley's comedy based on the women of Shirley Basin, a uranium mining town in Wyoming; directed by Liz Wright. Wed.–Sat. at 8; $8; from 2/10. **Nat Horne,** 440 W. 42nd St. (279-4200).

SLAVE TRADE—Jim Engelhardt's play, directed by Gary Garrison, takes place in 1806 on a slave ship in the mid-Atlantic. With Michael Rogers, John Daggett, and Joseph Callari. Thur. through Sat. at 8, Sun. at 3; $7 and $8; 2/11–28. **Brooklyn Playworks Theater,** 674 4th Ave., Brooklyn (1/718-499-2293).

SLOW BURN—Cynthia Cooper's play, based on the 'snowball murders' incident in Baltimore in the early 80s which became a *cause celebre* at the time, especially for the elderly; directed by Michael Warren Powell. Fri. at 7, Sun. at 3 and 8; through 3/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

THREESOME—*Threesome,* three one-act musicals by Migdalia Cruz, Eduardo Machado, Ana Maria Simon, with music by Sergio Garcia-Marruz, Fernando Rivas, and Jeffrey Roy. Thur. through Sat. at 8; through 3/6; $8. **Duo Theater,** 62 East Fourth Street (598-4320).

THREE TALES OF THE DECAMERON—Each is based on a Boccaccio episode, adapted by Gail Stahlhuth; directed by Jim Borman; 12:15 p.m.; Mon. through Fri; 2/8 through 19; FREE. Quaigh Lunchtime Theater, **Hartley House,** 413 W. 46th St. (595-6185).

WAITER AND DREAMS—Paolo Frassanito's tale of a youth who yearns to be an actor, starring the author. Tues.–Sat. at 8, Sat. & Sun. at 3; $10; through 2/14. **South St. Theater,** 424 W.42nd St. (279-4200).

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CECILE GRAY BAZELON—Recent paintings of interiors and exteriors of office buildings and country houses; through 3/5. Perlow, 980 Madison Ave. (517-5858).

VARUJAN BOGHOSIAN—New collages; 2/13-3/19. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

MAX BOOK—Heavily-textured paintings with natural and human motifs; through 2/26. ASF, 127 E. 73rd St. (879-9779).

ROSELLE DAVENPORT/MARK LEITHAUSER—Landscape paintings of southern France and Greece/Paintings, drawings, and etchings of still life and landscapes; through 2/29. Coe Kerr, 49 E. 82nd St. (628-1340).

ADOLPH GOTTLIEB—Large-scale paintings executed between 1962-1972; through 2/18. Knoedler, 19 E. 70th St. (794-0550).

MARSDEN HARTLEY—Paintings from the last decade of his life, including two symbolic self-portraits; through 2/27. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

SUSAN HAUPTMAN/JOHN GIBSON—Drawings/Recent paintings. Through 2/24. Stone, 48 E. 86th St. (988-6870).

WALT KUHN/MARSDEN HARTLEY—Landscapes by these two American Modernist painters; through 2/27. Salander-O'Reilly, 22 E. 80th St. (879-6606).

MARK LEITHAUSER—Paintings, drawings, and etchings of still life and landscapes; through 2/29. Coe Kerr, 49 E. 82nd St. (628-1340).

JUAN MARTINEZ—Sculpture and wall reliefs composed of antique moldings, metals, and other materials; 2/10-3/6. Kouros, 23 E. 73rd St. (288-5888).

PAUL RESIKA—Pastels and small paintings of landscapes; through 2/27. Perlow, 980 Madison Ave. (517-5858).

DONALD SULTAN—Etchings and drawings; through 2/27. Hamilton, 19 E. 71st St. (744-8976).

JAMES WEEKS—Paintings of landscapes and interiors with figures, plus portraits; through 2/15. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

PAT ADAMS/EUGENIE BAIZERMAN—Recent large-scale paintings, works on paper, and monotypes/Small paintings from 1926-1946. Through 2/20. Zabriskie, 724 Fifth Ave. (307-7430).

THOMAS BANG—Sculptures of found objects; through 2/27. Siegel, 24 W. 57th St. (586-0605).

DOZIER BELL—Landscape paintings in which large luminescent areas of sky and water are delineated by dark, geometric elements; through 2/27. Schmidt-Bingham, 41 W. 57th St. (888-1122).

RONALD BLADEN—Wall sculptures from 1986 to 1988; 2/10-3/19. Washburn, 41 E. 57th St. (753-0546).

MATTHEW DAUB/PETER FRAENKEL—Recent watercolors and conte drawings of New York and the midwest/Still-life paintings. Through 2/27. French, 41 W. 57th St. (308-6440).

RICHARD DEACON—Recent large-scale sculptures that are constructed out of basic industrial materials such as galvanized steel, masonite, and rubber; through 3/5. Goodman, 24 W. 57th St. (977-7160).

JIM DINE—Recent paintings that combine landscape, still life, and emblematic icons; through 3/5. Pace, 32 E. 57th St. (421-3292).

LOIS DODD/AMY SCOTT—Recent landscape paintings/Colored pencil still lifes; through 3/2. Fischbach, 24 W. 57th St. (759-2345).

RAYMON ELOZUA/PINKNEY HERBERT—Recent paintings by both; through 2/20. Lamagna, 50 W. 57th St. (245-6006).

SONDRA FRECKLETON—Watercolor still lifes; through 3/2. Schoelkopf, 50 W. 57th St. (765-3540).

PHILIP GEIGER—Realist paintings; through 2/27. Tastitscheff, 50 W. 57th St. (664-0907).

JAMES GINGERICH—New paintings based on the artist's life, including works that recall his youth and adolescence in Texas; through 3/3. Frumkin/Adams, 50 W. 57th St. (757-6655).

DIETER HACKER—Large-scale paintings of monumental figures in natural and urban settings; through 2/27. Marlborough, 40 W. 57th St. (541-4900).

RONI HORN—Two identical forged copper forms that are conical in shape, in an installation entitled, "Pair Object III: The Experience of Identical Things"; through 3/5. Lelong, 20 W. 57th St. (315-0470).

RICHARDS JARDEN—"Column" sculptures made with laminated paper and painted wood; through 2/27. De Nagy, 41 W. 57th St. (421-3780).

TERENCE LA NOUE—Recent mixed-media paintings; through 2/27. Emmerich, 41 E. 57th St. (752-0124).

LEO MANSO/SIDEO FROMBOLUTI—Assemblages and collages/Landscape drawings in charcoal and pastel; through 3/2. Armstrong, 50 W. 57th St. (582-8581).

KENNETH NOLAND—Rectangular paintings that incorporate strips of colored Plexiglas; through 2/20. Emmerich, 41 E. 57th St. (752-0124).

PAUL ROTTERDAM/ALBERTO GIACOMETTI—Paintings and drawings; through 3/12/Sculpture, paintings, drawings, and prints; through 4/2. Herstand, 24 W. 57th St. (664-1379).

RANDY LEE WHITE—Recent symbolic paintings by a Native American artist; through 2/24. Deutsch, 20 W. 57th St. (765-4722).

ROBERT S. ZAKANITCH/MILAN KUNC—Recent paintings/Recent photographic collages. Through 2/27. Miller, 41 E. 57th St. (980-5454).

East Village

MACYN BOLT/KRZYSZTOF WODICZKO—Painted wall sculptures that are evocative of primitive art/Cibachrome photographs from his "Public Projections" for Documenta 8 in Kassel, West Germany. Through 2/28. Bromm, 90 W. Broadway (732-6196).

ALEXANDRE FONTES—Thickly-layered oil paintings in which everyday objects have been embedded; through 2/28. Sherkat, 526 E. 11th St. (529-9525).

HOWARD HALLE—New works; through 2/28. Nature Morte, 204 E. 10th St. (420-9544).

WALTER MARTIN—Recent sculptures; through 2/28. P.P.O.W., 337 E. 8th St. (529-1313).

LOUIS SCIULLO—Geometric paintings; through 2/28. Greathouse, 157 Ave. B (460-8000).

JILL SLAYMAKER—Large-scale oil paintings and assemblages; through 2/28. Gerstad, 44 E. 1st St. (777-4058).

LEONARD NELSON WILBUR/LEONARD PYTLAK—Paintings and prints from the 30's and 40's by both; through 3/13. Sragow, 436 E. 11th St. (477-6284).

SoHo and TriBeCa

VITO ACCONCI—Photographic works from 1969–70 that explore systems of movement between the artist's body and the environment; through 3/5. Alexander, 59 Wooster St. (925-4338).

ROBERT ACKERMAN—Large-scale paintings on canvas and burlap that depict camouflage imagery; 2/13-3/12. Thorp, 103 Prince St. (431-6880).

JENNIFER BARTLETT—Paintings and constructions of boats, fences, and houses; through 3/27. Cooper, 155 Wooster St. (674-0766).

BERND AND HILLA BECHER—New photographs of details within industrial structures; through 2/27. Sonnabend, 420 W. Broadway (966-6160).

PAMELA BERKELEY—Large-scale oil paintings that depict civilization in confrontation with nature; through 2/27. Einstein, 591 Broadway (226-1414).

EBERHARD BOSSLET—Paintings and sculpture; through 2/27. Gibson, 568 Broadway (925-1197).

EUGENE BRODSKY—Works on paper mounted on linen; 2/13-3/5. Harris, 383 W. Broadway (431-3600).

GENE DAVIS—A survey of paintings from the artist's estate, including Abstract Expressionist-influenced works from the '50s, hard-edge stripe paintings from the '60s, and later "pin-stripe" and "mirror" paintings; through 2/27. Cowles, 420 W. Broadway (925-3500).

JAMES DE PASQUALE—Paintings of playing cards; through 2/20. Shafrazi, 163 Mercer St. (925-8732).

PIET DIRKX—Small-scale paintings on boards, glass plates, and cigar boxes; through 2/27. Liguori, 93 Grand St. (334-0190).

ROY FOWLER—Recent paintings; through 2/27. Plumb, 81 Greene St. (219-2007).

MICHAEL FUCHS—Recent abstract paintings; through 3/19. Engelhorn, 591 Broadway (966-6882).

STEVE GIANAKOS—Large-scale figurative black-and-white paintings in this artist's comic/graphic style; 2/13-3/12. Toll, 146 Greene St. (431-1788).

KENNETH GOLDSMITH—Wood sculptures of books and bookshelves; through 3/2. Schreiber/Cutler, 171 Spring St. (925-1441).

GABRIEL HALEVI—New paintings that combine geometric and figurative shapes, all in dark colors; through 3/5. M-13, 72 Greene St. (925-3007).

GRACE HARTIGAN—A series of new paintings and collages entitled, "American Places"; through 3/5. Gruenebaum, 415 W. Broadway (966-3646).

JOHN HILLIARD—Photographs that are printed on fabric with a laser scan; 2/13–3/12. Cutler, 164 Mercer St. (219-1577)

RONI HORN/DONALD LIPSKI—Ten-foot-high cast iron sculptures from her series, "Post Work"/Sculptures that incorporate mooring buoys and other materials. Through 3/5. Van Eck, 420 W. Broadway (219-0717).

LESTER JOHNSON—Etchings and lithographs from the early 'sixties through the 'seventies; through 3/5. Cone, 560 Broadway (431-7017).

JANE KAUFMAN—Quilted fabric paintings; through 3/5. Steinbaum, 132 Greene St. (431-4224).

STEVE KEISTER—Recent sculptures that incorporate Bertoia chairs; 2/6–3/5. Blum Helman Warehouse, 80 Greene St. (245-2888).

RONNIE LANDFIELD—Abstract paintings based on the landscape; through 3/3. Haller, 415 W. Broadway (219-2500).

ERIK LEVINE/ROBERT SMITHSON—Raw plywood sculptures of geometric forms/Paintings from 1959–62. Through 2/27. Brown, 560 Broadway (219-1060).

WILLIAM MANNING/THOMAS NONN—Sculptures with collaged and painted surfaces/Mixed-media paintings. Through 3/19. Shapolsky, 99 Spring St. (334-9755).

JUSTIN MCCARTHY—A retrospective of paintings by this American "Outsider" artist, whose subjects included, among others, machines, beautiful women, atheletes, and night clubs; 2/11–3/12. Cavin-Morris, 100 Hudson St. (226-3768).

ALAN MCCOLLUM—"Surrogates"—small paintings cast in plaster that are multiples; through 2/27. Nosei, 100 Prince St. (431-9253).

ALAN MCCOLLUM/DANIEL BUREN—Plaster casts of household items in a series entitled, "Individual Works"/Plans, sketches, and photographs of a permanent installation at the Palais-Royal in Paris. Through 2/27. Weber, 142 Greene St. (966-6115).

RON MOPPETT—Paintings on paper; though 3/8. 49th Parallel, 420 W. Broadway (925-8349).

MICHAEL MULHERN—Recent abstract oil paintings and reliefs; through 2/27. Rosenberg, 115 Wooster St. (431-4838).

JILL AND ED O'CONNELL—Paintings and monoprints by both; 2/11–3/5. Ingbar, 578 Broadway (334-1100).

JOHN OKULICK—New wall sculptures in wood, and free-standing sculptures in bronze and steel; through 3/2. Hoffman, 429 W. Broadway (966-6676).

PEDRO PEREZ—Objects and constructions that refer to the artist's childhood in Cuba; through 3/5. Pearl, 420 W. Broadway (966-5506).

SIGMAR POLKE—Ninety drawings from 1963 to 1969; through 2/27. Boone, 417 W. Broadway (431-1818).

REM KOOLHAAS—Drawings for architectural projects; through 2/27. Protetch, 560 Broadway (966-5454).

CARLOS RODRIGUEZ—Light projection works; through 3/5. Dome, 578 Broadway (226-5068).

ALLEN RUPPERSBERG—Recent work and handwriting pieces from 1979; through 2/17. Burgin, 270 Lafayette St. (219-8379).

RICHARD SABA—Recent paintings; through 3/2. Milliken, 98 Prince St. (966-7800).

CHRISTINA SCHLESINGER/TOMME POTTER—Paintings, in oil on masonite, in a series entitled, "21 Ways of Looking at a Waterfall"/Black-and-white photographs entitled "Water Spirits." Through 2/28. Trabia-MacAfee, 54 Greene St. (226-3552).

CAROLE SEBOROVSKI—Recent paintings and works on paper; 2/13–3/5. Lorence/Monk, 568 Broadway (431-3555).

SHEBA SHARROW—Mixed-media works on paper and canvas in which helmets and skulls are a central theme; through 2/27. Allen, 560 Broadway (334-9710).

ERNEST SHAW—Laminated plywood sculptures carved with a chainsaw, in a series entitled, "The Caravan"; through 2/20. Davidson, 415 W. Broadway (925-5300).

NANCY SPERO/MEG WEBSTER—Drawings from her "Artaud" series of 1969–70/A conceptual installation entitled, "Nearest Ocean Water"; through 3/5. Gladstone, 99 Greene St. (431-3334).

GAEL STACK—Recent paintings; through 2/27. Beitzel, 113 Greene St. (219-2863).

ANDREW TOPOLSKI—Recent sculptures and drawings; through 2/27. Siegeltuch, 568 Broadway (431-3550).

RICHARD WENTWORTH—Sculptures that are created by juxtaposing and physically altering commonplace objects; 2/11–3/12. Wolff, 560 Broadway (431-7833).

ALLAN WEXLER—"Small Buildings, Furniture, and Proposals for the Typical House"—furniture, models, drawings, and photographs of recent work; 2/13–3/12. Feldman, 31 Mercer St. (226-3232).

ROGER WILLIAMS—Recent steel sculptures; through 3/5. Littlejohn-Smith, 133 Greene St. (420-6090).

LA WILSON—Constructions of found objects; through 2/27. Davis, 568 Broadway (219-1444).

Other

BRUCE CONNER—Drawings, photograms, and collage engravings; through 3/5. 56 Bleecker, 56 Bleecker St. (219-8836).

GWEN JOHN—Drawings and watercolors representing all periods of her work, plus several rare oil paintings; through 2/27. Davis & Langdale, 231 E. 60th St. (838-0333).

ROY LICHTENSTEIN—"Picasso" paintings from 1962–64; through 3/31. Gagosian, 521 W. 23rd St. (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950), Tue.-Sun. 12–6. Works by three Venezuelan artists; through 4/3.

BERNARD—33 E. 74th St. (988-2050). Paintings, drawings, and sculpture by Blake, Dine, Dubuffet, Giacometti, Leger, Marsans, others; through 2/27.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Works by Cumming, Johns, Kelly, Lichtenstein, Petersen, Rauschenberg, Stella, Warhol; through 2/28.

C.D.S.—13 E. 75th St. (772-9555). "The Irascibles," curated by Irving Sandler, with works by Baziotes, de Kooning, Gottlieb, Hofmann, Motherwell, Pollock, Newman, Reinhardt, Rothko, others; through 2/27.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Cubists Along the Avenue," with works by Gallatin, Morris, Shaw; "Picasso: The Late Drawings"; through 2/27.

MARBELLA—28 E. 72nd St. (288-7809). An exhibition commemorating the 75th anniversary of the Armory Show of 1913, with works by Dabo, Keller, Henri, Lawson, Luks, Sloan; through 3/6.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "Primary States," with works by Lucas, Nakata, O'Connor, Paaro, Rosenfeld; through 3/4.

MCCOY—19 E. 71st St. (570-2131). African works of art in an exhibition titled, "African Art/Modern Eye"; through 2/27.

PRAKAPAS—19 E. 71st St. (737-6066). "Bauhaus Styles: The Myth of an Institutional Dogma," with works by Albers, Bayer, Gropius, Moholy-Nagy, others; through 3/12. Prakapas, 19 E. 71st St. (737-6066).

STAEMPFLI—47 E. 77th St. (535-1919). Realist paintings and drawings by Spanish artists; through 2/27.

WEINTRAUB—988 Madison Ave. (879-1195). Monumental sculptures by Butler, Erdman, Miro, Moore; through 2/27.

YORK—21 E. 65th St. (772-9155). American watercolors and drawings by Bellows, Demuth, Hill, Prendergast, Sheeler, Trumbull; through 3/5.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by gallery artists; through 2/27.

I.B.M.—590 Madison Ave. (407-6100). "Encountering the New World 1493–1800: Rare Prints, Maps, and Illustrated Books from the John Carter Brown Library"; "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland"; 2/16–4/9.

JACOBSON—50 W. 57th St. (582-4695). Abstract paintings by Dinsmore, Flaccus, Grimm, Kingston, Margolis, Purcell; through 3/5.

KENT—41 E. 57th St. (980-9696). Sculpture by Artschwager, Byars, Shapiro; through 3/5.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

LUHRING, AUGUSTINE & HODES—41 E. 57th St. (752-3366). Works by Beuys, Herold, Kippenberger, Nitsch, Polke, Walther; through 2/27.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, and prints by Corinth, Kollwitz, Modersohn-Becker; through 3/12.

TILTON—24 W. 57th St. (247-7480). Part one of a two-part exhibition to celebrate the dealer/artist Betty Parsons, with works by artists who showed in her gallery, including Newman, Ossorio, Pollock, others; through 2/27.

East Village

ON THE WALL—328 E. 11th St. (460-0963). Furniture works by Gillette, Kulp, Kurtzman, Luthi, Oudrix; through 3/3.

SoHo and TriBeCa

ESMAN—70 Greene St. (219-3044). "17 Years at The Barn: Highlights of the Edward F. Albee Foundation," with works by Bowling, David, Duff, Green, Oliver, Pinchbeck, Westerlund Roosen, others; through 3/5.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Products and Promotion: Art, Advertising, and the American Dream," with works by Birnbaum, Holzer, Kruger, Prince, Wojnarowicz, others; 2/12–3/12.

INGBER—415 W. Broadway (226-2221). "The Young and the Beautiful," dedicated to the memory of Gretna Campbell, with works by Brant, Finkelstein, Higgins, LeVander, others; through 3/5.

KOURY WINGATE—578 Broadway (966-5777). An inaugural exhibition, with sculpture by Goldstein, Fischer, Herold, Prinz, Wallinger; through 2/20.

MARCUS—578 Broadway (226-3200). Works on paper by Bosman, Dickson, Golub, Kapoor, Mentor, Shaver, Tansey, others; through 2/27.

THE CLOCKTOWER—108 Leonard St. (233-1096). "The Pop Project: Part II"; through 2/28.

Other

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12–6. Works by Beuys, Knoebel, Palermo; through 6/19.

GREY GALLERY—New York University, 33 Washington Place (998-6780). "Viollet-le-Duc and the Medieval Treasures of France"; through 2/27.

KLEIN—611 Broadway (505-1980). Paintings by Morehead, Nadin, Nares, Winters; 2/10–3/19.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Convergences/Convergencias," with works by Azaceta, Cernuda, Dos Santos, Downey, Gonzalez, Juarez, Serrano, Velez; 2/11–3/31.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "(C) Overt: A Series of Exhibitions," with works by Balch and Baratloo, Bishop, Fishli and Weiss, Haraguchi, Tuttle, Winsor, others; "Sixth Annual Studio Artists Exhibition"; through 3/6.

PHOTOGRAPHY

TINA BARNEY—Recent photographs; through 2/27. Good, 39 Great Jones St. (420-9063).

BILL BRANDT—Vintage photographs; through 2/27. Ralph, 43 E. 78th St. (288-5222).

BURDEN—20 E. 23rd St. (475-8790). "The Return of the Hero," with pictures and objects by Ault, Baldessari, Burke, Lemieux, Mapplethorpe, Mark, Steinbach, others; through 3/12.

ALLAN CHASANOFF—Recent photographs in a series entitled, "Party of the First Pot"; through 3/10. Pfeifer, 568 Broadway (226-2251).

ARTURO CUENCA—Photographs of everyday subjects painted over with layers of words and images, by a young Cuban artist living in Havana; through 2/27. Lieberman & Saul, 155 Spring St. (431-0747).

ANDREAS FEININGER—Photographs taken for *Life* magazine from the 40's through the 60's; through 3/11. Life Gallery, Time & Life Building, 1271 Sixth Ave. (522-2300), by appointment.

ARIADNE GETTY—Hand-tinted photographs of architecture and still lifes; 2/12–3/5. Bernarducci, 560 Broadway (334-0982).

NANCY GOLDRING—Cibachrome photo-projections; through 3/5. Baum, 109 Hudson St. (219-9854).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.-Fri. 12–5, Sat.-Sun. 11–6. $2.50 admission. "Henri Cartier-Bresson in India"; "Enzo Ragazzini: Before the Engine"; through 2/28.

I.C.P. MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11–6, Sat. 12–5. "Marc Riboud: Lasting Moments, 1953–1988"; through 3/12.

PEGGY ANN JONES/GILAD OPHIR—Recent photographs by both; through 2/27. Urdang, 23 E. 74th St. (288-7004).

MANUEL (ED HILL/SUZANNE BLOOM—Collaborative computer-generated photographs that examine incongruities in contemporary culture; 2/10–3/26. Miller, 138 Spring St. (226-1220).

TONY MENDOZA/DIANE FARRIS—Photographs from his two books, *Ernie* and *Stories,* plus photographs of a dog named Leela/Still-life photographs of everyday objects. Through 2/20. Witkin, 415 W. Broadway (925-5510).

NIKON HOUSE—620 Fifth Ave. (586-3907). Photographs selected from *Newsweek* magazine; through 3/5.

PRATT MANHATTAN—Puck Bldg., 295 Lafayette St. (718-636-3517), Mon.–Sat. 10–5. "No Trumpets, No Swans," with photographs by Levitt, Linn, Mayes, McDonough, Perkis, Rosenberg, Winogrand, Zimmerman; through 2/24.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "The Logic of Display," with works by Balk, Bastiaans, Bloom, Formisano, Information Fiction Publicité, Schrager, Vilmouth, others; through 3/6.

ROBERT RAUSCHENBERG—Color photographs of Miami made with a large-format Polaroid camera, plus black-and-white photographs made in New York; through 3/5. Pace/MacGill, 11 E. 57th St. (759-7999).

SCHREIBER/CUTLER—171 Spring St. (925-1441). Photographic works by Deluise, Eddy, Matsumoto, Rivera; through 3/2.

SEAGRAM—375 Park Ave., 4th floor (572-7379), Mon.–Fri. 9–5. "The Working Life"—photographs from the Seagram collection by Adams, Hine, Kertesz, Shahn, Siskind; through 3/11.

LAURIE SIMMONS—Large-scale Cibachrome photographs of ventriloquist's dummies and "talking" objects, staged at the Venthaven Museum of Ventriloquism in Kentucky; through 2/27. Metro Pictures, 150 Greene St. (925-8335).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 2/12, 13 at 8: "Fried Chicken and Invisibility." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 2/21, Thu.–Sun. at 8: "Denise Stoklos Unearths Hamlet in Irati." $8. Through 2/21, Thu.–Sun. at 7:30: The Great Jones Repertory Company in "Mythos Oedipus." $10 (Thu. & Sun.), $12 (Fri. & Sat.). 2/15 at 9: "Lambs Eat Ivey." $8, $10.

THE KITCHEN—512 W. 19th St. (255-5793). 2/11–14 at 8:30: Bob Holman's "Stop at Nothing," with music by Ann Rupel. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors and students $1.50. (Free Tue. 5–8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 3/13: "In Time of Plague." Through 5/1: "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. 2/11–5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; 2/11–8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 3/20: "Recent Works by Judy Blum." 2/13–3/27: "Master Watercolors and Drawings from the Norton Gallery of Art." 2/13–5/1: "Focus on Westchester." 2/13–5/22: "The Rural Landscape of New York."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 2/29/89: "Curator's Choice: American Watercolors and Drawings." Through 2/29: "Nancy Graves: A Sculpture Retrospective." Through 3/7: "The New Brooklyn Museum: A Master Plan." Through 4/11: "Alex Katz: A Print Retrospective." Through 6/17: "East and West: Kashmir and Paisley Shawls." 2/12–5/9: "An Assemblage of Spirits: Idea and Image in New Ireland."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 4/17: "Art/Artifact: African Art from the Collections of The Buffalo Museum of Science, The Hampton University Museum, and The American Museum of Natural History."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 2/21: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13: "Color by the Yard: Printed Fabric: 1760–1860." Through 3/6: "Vienna/New York: The Work of Joseph Urban, 1872–1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans." Through 3/13: "Painting Since World War II in America."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp." Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890–1945." 2/14–5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912–1928."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 2/14: "The Emperors' Album: Images of Mughal India." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 5/8: "Fragonard." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 2/29: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin." Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 2/28: "Puerto Rican Painting: Between Past and Present."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.–Sun. 11 a.m.–5, Thu. 11–8. Suggested donation $2. Through 2/28: "Signs of Transition: 80's Art From Cuba."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation." 2/11–5/3: "Vito Acconci: Recent Work."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." 2/11–5/8: "Indians as Children See Them"; "Art of Urban Indian Children."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 2/28: "Realism Today: American Drawings From the Rita Rich Collection." 2/11–3/27: "Irving R. Wiles (1861– 1948)."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 2/14: "The Living Paintings: Installation by Stephen Taylor Woodrow." Through 4/24: "Museum Notions: Installation by Art Parts." Through 4/3: "Requiem: Installation by Wolfgang Staehle." Through 4/3: "Selections From the Semi-Permanent Collection."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 2/14: "Jasper F. Cropsey: Artist and Architect." Through 4/5: "The Blizzard of '88."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 4/88: "Know These Lines." Through 3/19: "Truman Capote: Writer and Celebrity." Through 5/7: "Splendid Plumage: Bird Illustrations, 1550–1900, from The New York Public Library." **Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630)**

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 3/1: "Chris De Boschnek: Recent Paintings."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970–1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920–1936."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 4/3: "Richard Artschwager." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 2/18: "Elements: Installations by Ann Hamilton and Peter Shelton." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 2/10 at 10 a.m. and 2: "Coins." On view from 2/8. **Christie's East**—219 E. 67th St. (606-0400). 2/11 at 10 a.m.: "Antique and Fine Jewelry." On view from 2/6. 2/16 at 10 a.m.: "Furniture, Decorations, Paintings, and Oriental Works of Art, Including 112 Lots Being Sold on Behalf of the Republic of the Philippines Through the Presidential Commission on Good Government." On view from 2/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/10 at 10:15 a.m. and 2: "Arcade Auction of Jewelry." On view from 2/5. 2/13 at 10:15 a.m. and 2: "19th-Century Furniture." On view from 2/6. 2/16 at 10:15 a.m. and 2: "Arcade Furniture and Decorations Auction." On view from 2/11.

MUSIC AND DANCE

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 10

TOKYO STRING QUARTET—Beethoven's Quartets in F, Op. 18, No. 1; in f, Op. 95, "Serioso"; in B-flat, Op. 130 with Grosse Fuge. 92nd Street Y at 8. $13–$17.50.

GUARNERI QUARTET—Alice Tully Hall at 8. Sold out.

KIRI TE KANAWA, soprano, with pianist Roger Vignoles. Works by Mozart, Ravel, Strauss, Liszt, Granados, Obradors. Carnegie Hall at 8. $15–$35.

APPLE HILL CHAMBER PLAYERS, with soprano Dawn Upshaw. Works of Schubert, Faure, Deak, Shostakovich, Merkin Concert Hall at 8. $10.

SILVAN MULLER, tenor, with pianist Rosetta Bacon. Works by Schubert, Breguet (world premieres), Chausson, Brahms, and Schumann's *Dichterliebe.* Swiss Institute, 35 W. 67th St. (496-1759), at 8. Free.

ALLIANCE FOR AMERICAN SONG—"The Composer as Political Radical." Performers are twelve solo singers and three pianists, with music from the 18th century to today, by Billings, Ives, Cage, Blitzstein, others. Weill Recital Hall at Carnegie Hall at 8. $8.50.

WALTER THOMPSON BIG BAND—Original music. Greenwich House, 27 Barrow St. (242-4770), at 8. $6.

NANCY SCHMIDT, soprano/**MIKE FITZPATRICK,** cellist/**DOLORES MODRELL,** pianist—Works of Monteverdi, Poulenc, Strauss, Brahms, Boccherini. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

DAPHNE HELLMAN, jazz harpist, with the Hellman's Angels Trio. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

MARY JO PAGANO, pianist, with violinist Jorg-Michael Schwarz, cellist Joseph Kimura. Works by Bach, Liszt, Chopin, Schubert. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

FREDERIC CHIU, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

STEPHANIE JUTT, flutist. Lincoln Center Library at 4. Free.

LIZ GORRILL TRIO—Jazz. Ward-Lawrence Gallery, 543 E. 12th St. (533-9530), 6:30–9:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

Thursday, February 11

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Alexander Toradze. Tchaikovaky's Piano Concerto No. 1; Stravinsky's *The Rite of Spring.* Avery Fisher Hall at 8. $7.50–$35.

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; pianist Cyprien Katsaris. Carnegie Hall at 8. Sold out.

RENATA SCOTTO, soprano, with pianist Robert De Ceuninck. Arias and songs. Alice Tully Hall at 8. $30.

NEW YORK CAMERATA—Works by Talma, Vaughan Williams, Beveridge, Gibson (world premiere), Schubert. Merkin Concert Hall at 8. $8.

KYOKO TAKEZAWA, violinist, with pianist Rohan De Silva. Works by Leclair, Prokofiev, Bartok, Tchaikovsky. 92nd Street Y at 8. $7.50–$10.

PAUL HENRY, guitarist. Music by Ponce, Brouwer, Villa-Lobos, Massenet. Weill Recital Hall at Carnegie Hall at 8. $8, $10.

MOZARTEAN PLAYERS—Mozart's Horn Quintet, K. 386c; Beethoven's String Trio in G, Op. 9/1; Schubert's Quintet in A, "Trout." Metropolitan Museum at 8. $12.

HIGHLIGHTS IN JAZZ 15TH-ANNIVERSARY GALA—Tito Puente, Phil Woods, Jon Faddis, John Pizzarelli, Bob Mover, Tony Monte, Kenny Washington, James Williams, other guests. NYU Loeb Student Center, 566 LaGuardia Pl., Washington Square South (998-4999), at 8. $9.

RUTH ZUMSTEIN, violinist/**TIMOTHY MERTON,** cellist/**MARCIA ECKERT,** pianist. Music by Tchaikovsky, Rachmaninoff, Prokofiev, Beethoven. St. Michael's Church, 225 W. 99th St., at 8. $6.

LAWRENCE DEWITT, organist. Works by Buxtehude, Durufle, Leighton. Columbia U. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

ANNETTE CELINE, soprano. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

WEST END QUINTET—Music by Hindemith, Klughardt, Barber. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

INSTITUTIONAL RADIO CHOIR, and Zambawi, a jazz ensemble. "A Cultural Celebration" for Black History Month. Cooper Union, Third Ave. and 7th St. (353-4195), at 8. Free.

BARGEMUSIC—Next concert, 2/18.

Friday, February 12

RADU LUPU/MURRAY PERAHIA, pianists. Mozart's Sonata for Two Pianos, K. 448; Schubert's Fantasy for Piano, Four Hands, D. 940; Brahms's Sonata for Two Pianos in f, Op. 34b. Avery Fisher Hall at 8. $11–$22.50.

NEW YORK PHILHARMONIC—See 2/11. Today at 2.

JOHN GIBBONS, harpsichordist, with violinists Ben Hudson and Linda Quan, violist Louise Schulman, cellist Laura Blustein, bassist Michael Willens. Bach's Harpsichord Concertos Nos. 5, 2, 4, and 1. Weill Recital Hall at Carnegie Hall at 8. $12.

GALIMIR STRING QUARTET—Works by Mozart, Berg, Verdi. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

NEW DIALECTS/NEW DIALOGUES—Reggie Workman Ensemble—the bassist, with saxophonist Oliver Lake, pianist Marilyn Crispell, drummer Andrew Cyrille, vocalist Jeanee Lee. Also the Maya Milenovic Dancers (see Dance, below). Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

BILLY HARPER QUINTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $10.

LEONARDO GALA, pianist. Museum of Contemporary Hispanic Art, 584 Broadway, 7th floor (966-6699), at 8. $7.

SUSAN OSBORN, singer. A Valentine's Day concert. Church of the Holy Apostle, 296 Ninth Ave. at 28th St. (219-2527), at 8. $12.

JAMES R. LAWSON, carillonneur. Music for Lincoln's Birthday. Riverside Church, the Drive at 122nd St., at noon. Free.

JUILLIARD CHAMBER MUSIC—Alice Tully Hall at 8. Free, tickets required (874-7515).

JONATHAN STEVENS—Folk music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Lunch-hour jam session, with Warren Chiasson, vibes. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

Saturday, February 13

NEW YORK CHAMBER SYMPHONY, Leonard Slatkin conductor; violinist Mark Peskanov. Bolcom's *Commedia;* Mendelssohn's Violin Concerto Op. 64; Beethoven's Symphony No. 4. 92nd Street Y at 8. $20, $22.50.

A TRIBUTE TO WOODY HERMAN—Woody Herman's Thundering Herd, Frank Tiberi director, with clarinetist Richard Stoltzman. Program includes signature favorites as well as Stravinsky's *Ebony Concerto,* written for Herman. Carnegie Hall at 8. $12.50–$20.

SYMPHONY ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC, Otto-Werner Mueller conductor; soprano Benita Valente, pianist Richard Goode, Efrem Zimbalist Jr. narrator. Beethoven Society program: *Egmont,* complete Incidental Music; Piano Concerto No. 5, "Emperor"; Symphony No. 2. Alice Tully Hall at 3. $17.50.

ROY KOGAN, pianist (N.Y. recital debut). Music by Ravel, Chopin, Mozart, Liszt. Alice Tully Hall at 8. $6–$10.

NEW YORK PHILHARMONIC—See 2/11.

GREGG SMITH SINGERS/CHANTICLEER—Songs by Gould (world premiere), Rhodes (N.Y. premiere), Shearer (N.Y. premiere), Ward, Gabrieli. St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8. $15.

TRIBUTE TO ALEC WILDER—Weill Recital Hall at Carnegie Hall at 2. $15.

STEFAN VLADAR, pianist. Bach, Beehtoven, Schoenberg, Schumann. Weill Recital Hall at 5:30. Free (759-5165).

DANIEL BARBER, pianist. Weill Recital Hall at 8:30.

THOMAS BOGDAN, tenor, with guitarist William Anderson, pianist Elizabeth Rodgers, composer-pianist Richard Hundley. Renaissance Spanish songs, works by Britten, Brahms, Hundley. St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 4. $8.

LUTES OF ARABIA, CHINA, AND IRAN—Simon Shaheen, Tang Liang-Xing, and Dariush Dolat-Shahi. Merkin Concert Hall at 8. $12.

ELODIE LAUTEN—Music for the trine, a harp with electronic processing/**STEVEN ANTONELLI**—Short pieces for groupings of an acoustic ensemble. La Mama La

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THE NEW YORK VOICES—Five-member group of former Ithaca College students. Original and classic jazz, with instrumental and vocal arrngements. Town Hall at 8. $10, $12.

BILLY HARPER QUINTET—See 2/12.

NEW DIALECTS/NEW DIALOGUES—See 2/12.

THE MUSIC AND STORY OF HILDEGARD OF BINGEN—A tribute to the remarkable 12th-century musician-scientist-writer, performed by Annette Covatta and Gioia Timpanelli. New York Open Center, 83 Spring St. (219-2527), at 8. $10.

CON BRIO ENSEMBLE—Music by Mozart, Ryden, Brahms. Lincoln Center Library at 2:30. Free.

FREDERIC CHIU, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

TONY DE MARCO AND LINDA HICKMAN—Music for fiddle and wood flute, with Alan Feldman on banjo and mandolin. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

QUEENS SYMPHONY ORCHESTRA POPS, Elliot Finkel conductor; singer-dancer-actress Donna Theodore. "The Judy Garland Years": Broadway show tunes. Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080), at 8:30. $14–$19.

JOHN BLAKE QUARTET—Jazz Festival, at Snug Harbor Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $12.

Sunday, February 14

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; Kronos Quartet, tenor Paul Sperry, baritone Leslie Guinn. Carpenter's *Krazy Kat;* Kriesberg's *Chronosymphonies* (world premiere); Getty's *Plump Jack,* Scene 1 (N.Y. premiere); Harris's Symphony No. 5. Carnegie Hall at 3. $11–$17.50.

BRANDENBURG ENSEMBLE, Alexander Schneider conductor; pianist Peter Serkin. Vivaldi's *Sinfonia al Santo Sepolcro,* R. 169; Bach's Piano Concertos in A and in E; Handel's Concerto Grosso for Strings Op. 6, No. 6; Bach's Brandenburg Concerto No. 3. Avery Fisher Hall at 3. $10–$20.

RELIGIOUS MUSIC OF THE UKRAINE—The Choral Guild of Atlanta and members of the Metropolitan Opera Orchestra, William Noll conductor; soprano Gilda Cruz-Romo, mezzo-soprano Marta Senn, tenor Vyacheslav Polozov, bass Paul Plishka, bass-baritone Andrij Dobriansky. Celebrating the millennium of Christianity in the Ukraine: music of Lysenko, Bortniansky, Artemovsky, Kouzan (world premiere); also arias from Bortniansky's *Le Faucon.* Avery Fisher Hall at 8. $45–$125; $250 including a reception (201-376-1748).

TOKYO STRING QUARTET—Alice Tully Hall at 3. Sold out.

NADJA SALERNO-SONNENBERG, violinist. Alice Tully Hall at 7:30. Sold out.

NEW YORK CHAMBER SYMPHONY—See 2/13. Today at 3.

SINE NOMINE SINGERS, Harry Saltzman conductor; actors Rochelle Oliver and Fritz Weaver. "The Many Faces of Love," "an investigation into the relationship between friends, lovers, parents, and children." Songs by Josquin, Lassus, Monteverdi, Weelkes, Haydn, Hindemith, to secular and biblical texts. Merkin Concert Hall at 8. $12.

RACHEL VARGA, violinist. Weill Recital Hall at Carnegie Hall at 5:30.

EARLY MUSIC PLAYERS—"Musick With Her Silver Sound"—three tableaux, entertainment from the courts of Henry VIII, Elizabeth I, and James I. St. Bartholomew's Church, Park Ave. and 51st St., at 3. $5.

JEANIE MILLER, soprano/**THOMAS GOODHEART,** baritone, with **LAURIE HUNTER,** pianist. Operatic duets by Mozart, Monteverdi, Donizetti, Rossini; songs by Hoiby, Schumann, Schubert, Brahms. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

MANNES TRIO—Works of Haydn, Kodaly, Ravel. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

CINELLI DUO—Works for soprano with guitar and lute by Pearson (premiere), Foster, Britten, and music from the Spanish Renaissance. St. John's in the Village, 218 W. 11th St., at 5. $5.

OMEGA ENSEMBLE—Music of Schumann, Dahl, Schubert. Fifth Avenue Presbyterian Church, 7 W. 55th St., at 2. $4.

ALEXANDRA EAMES, pianist/**MAUREEN YOUNG,** soprano. Music by Scarlatti, Handel, Mozart, Moore, Debussy (U.S. premiere), Chopin. The Ellington Room, 400 W. 43rd St., at 3. Free.

ERIK BERGLUND, tenor and Irish-harpist/**AMY SCHICK,** soprano. "Music From the Heart," for Valentine's Day. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

MUSIC OF JEROME KERN—Eight vocalists offer some of the most popular songs. Metropolitan-Duane United Methodist Church, Seventh Ave. and 13th St., at 3. Free, or $5 donation to Organ Restoration Fund.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Manny Duran Group; offering. At 7: "A Valentine Affair," with Jual Curtis and Instant Swing; $5. Lexington Ave. and 54th St. (935-2200).

STEVEN ANTONELLI, with acoustic ensemble/**JOHNNY REINHARD,** microtonal-music ensemble with bassoon, violin, conch-shell choir/**TIM CHAMBERS,** jazz ensemble; varying styles. Composer series. La Mama La Galleria, 6 E. 1st St. (505-2476), at 4. Donation.

WILLIAM FOSTER MCDANIEL, composer-pianist. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Donation.

BARGEMUSIC—See 2/11.

Monday, February 15

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Vladimir Feltsman. Hindemith's *Mathis der Mahler;* Brahms's Piano Concerto No. 2. Avery Fisher Hall at 8. Pension Fund benefit: $10–$75.

PHILADELPHIA ORCHESTRA, Riccardo Muti conductor; Westminster Choir, soprano Maria Fortuna, contralto Gweneth Bean, tenor Frank Lopardo, bass Mark Doss. Bruckner's *Te Deum;* Mozart's *Ave Verum Corpus;* Verdi's *Four Sacred Pieces.* Carnegie Hall at 8. $16–$30.

JUPITER SYMPHONY, Jens Nygaard conductor; violinist Glenn Dicterow. Strauss's Wind Serenade Op. 7; Mozart's *Serenata Nottunra* K. 239; Beethoven's Violin Concerto. Alice Tully Hall at 8. $6–$12.

BENEFIT FOR THOMAS BARKER—Friends and colleagues of the composer perform Barker's music, including a world premiere and two N. Y. premieres; Harvey Sollberger directs, and performers include the New York New Music Ensemble, Daniel Druckman, Jean Kopperud, others. Symphony Space at 8. $15.

LUIS RESTO (N.Y. debut), with ensemble. "Bands on the Run: The New Downtown Ensembles." The composer-keyboardist-accordionist in new works titled "Could you make it more red, yet slightly blue?" DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

JAMES R. LAWSON, carillonneur. Music for Washington's Birthday, being observed today. Riverside Church, the Drive at 122nd St., at noon. Free.

Tuesday, February 16

CHAMBER MUSIC AT THE Y—Guitarist Eliot Fisk, pianist Joseph Kalichstein, violinist Ani Kavafian, cellist Sharon Robinson, violist Michael Tree. Shostakovich's Viola Sonata Op. 147; Fauré's Piano Quintet No. 1; Haydn's Guitar Quartet in D. 92nd Street Y at 8. Also Wed., 2/17. $13–$17.50.

NEW YORK PHILHARMONIC—See 2/11. Tonight at 7:30.

IVO POGORELICH, pianist. Works by Beethoven, Scriabin, Ravel. Carnegie Hall. at 8. $14–$25.

FOR THE LOVE OF MUSIC—Shostakovich's Sonata for Viola and Piano; Chihara's Trio for Bass Trombone, Harp, Violin (world premiere); Dvorak's Piano Quartet in D. Merkin Concert Hall at 8. $11.

VERDEHR TRIO, with the Michigan State U. Wind Symphony. Works of Mozart, Liszt-Zearott, Bruch, Pasatieri (N.Y. premiere), David (N.Y. premiere). Weill Recital Hall at Carnegie Hall at 8. $10.

THE GUILD OF COMPOSERS CHAMBER ENSEMBLE, Jacques-Louis Monod conductor; baritone Donald Collup, pianist Marvin Wolfthal. Music by Shifrin, Boykan, Hobson, Edwards, Roslavetz. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

VERA VAIDMAN, violinist/**EMANUEL KRASOVSKY,** pianist.

Music by Schubert, Dvorak, Brahms, Shostakovich. Merkin Concert Hall at 2. $5.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist. "The Last 100 Years: The Growing Traditions." Music by Luening, Reger, Bacon, Carter. Symphony Space at 8. $6.

DONALD JOYCE, organist. Music of Liszt, Jongen, Bach, Reger. Church of St. John the Evangelist, First Ave. and 55th St., at 8. $5.

LUIS RESTO—See 2/15.

CHRISTINE MOORE, soprano/**DEAN WILLIAMSON,** pianist. Works by Handel, Rachmaninoff, Faure, Schoenberg. Trinity Church, Broadway at Wall St., at 12:45. Free.

ALICE MARIE NELSON, vocalist. Lincoln Center Library at 4. Free.

BROOKLYN HEIGHTS ORCHESTRA, Arturo Delmoni conductor-violinist, Edward Markward guest conductor. Debussy's *Prelude a l'Apres-midi d'un Faune;* Saint-Saens's Violin Concerto No. 3; Chausson's Symphony Op. 20. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-875-7520), at 8. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 2/8 at 8: Verdi's *Macbeth,* Kord conducting; Stapp, Diaz, Beccaria, Ramey. 2/9 at 8: Puccini's *Turandot,* Santi conducting; Dimitrova, Mitchell, Martinucci, De Grandis. 2/10 at 8: Verdi's *Luisa Miller,* Santi conducting; Millo, I. Jones, Di Franco, Domingo, Milnes, Plishka, De Grandis, Derr. 2/11 at 8: *Macbeth,* Kord conducting; Verrett, Diaz, Neil Wilson (debut), Ramey. 2/12 at 7: New production of Wagner's *Siegfried,* by Otto Schenk; sets and projections by Guenther Schneider-Siemssen; costumes by Rolf Langenfass; lighting by Gil Wechsler; James Levine conducting, with Behrens, Wolfgang Neumann (debut), Hiestermann, McIntyre, Bradley, Gjevang, Mazura, Macurdy. 2/13 at 1:30: *Turandot;* same as 2/9 (broadcast, WQXR). 2/13 at 8: *Luisa Miller;* same as 2/10, except Koptchak for De Grandis.

Other

DON GIOVANNI, by Mozart. Full production, by the Opera Stage of the Brooklyn Lyric Opera, Sue Marie Peters conductor; Norman Myrvik director. Hirsch Hall, Temple Ansche Chesed, West End Ave. and 100th St. (718-837-1176). 2/14, 3/6 at 3; 2/18, 25 at 8. $7.50.

RIGOLETTO, by Verdi. The 40th-anniversary season continues. Amato Opera, 319 Bowery (228-8200). 2/12, 13, 20, 27 at 7:30; 2/14, 21, 28 at 2:30. $12.

THREE NEW CHAMBER OPERAS—J. Mark Stambaugh's **The Phoenix;** Poulenc's **La Voix Humaine;** Janacek's **The Diary of One Who Vanished.** All performances in English, by the Brooklyn College Conservatory of Music. New Workshop Theater, Whitman Hall, Flatbush and Nostrand Aves. (718-780-5006). 2/12, 13 at 8; 2/14 at 2. $5.

ROBERT LE DIABLE, by Meyerbeer. Preview performance by the Opera Orchestra of New York, Eve Queler conductor, of the sold-out Carnegie Hall concert version (2/21); with Blythe Walker, Ruth Golden, Gregory Hopkins, George Hogan, Robert Guarino. Hunter College Playhouse, 68th St. east of Park Ave. (799-1982). 2/16 at 7:30. $12.

DIE WALKURE—Act I of Wagner's second *Ring* opera, concert version by the Lyritas Performers, Donald Meyers director. With Gretchen Steiner, Martin Broms, and Carlo Thomas. Trinity School, 101 W. 91st St. (362-7439). 2/14 at 8. $5.

THE MERRY WIDOW, by Lehar. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 2/14. Wed.–Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends.

LA CORTE DE FARAON—A comic zarzuela. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). 2/13 at 8. $16.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Final two weeks. Tickets, $5–$42. 2/9 at 8: *Jewels.* 2/10 at 8: *Raymonda Variations, Ecstatic Orange, Symphony in C.* 2/11 at 8: *Bugaku; Ives, Songs; Symphony in C.* 2/12 at 8: *Coppelia.* 2/13 at 2: *Raymonda Variations, Variations pour une Porte et un Soupir.* 2/13 at 8: *Bugaku; Ives, Songs; Fanfare.* 2/14 at 1 and 7: *Coppelia.* 2/16 at 8: *Bugaku; Ives, Songs; Bournonville Divertissements.* 2/17 at 8: *Stravinsky Violin Concerto; Ives, Songs; Bournonville Divertissements.* 2/18 at 8: *Bugaku, Opus 19/The Dreamer, Fanfare.* 2/19 at 8, 2/20 at 2: *Coppelia.* 2/20 at 8: *Bugaku, Afternoon of a Faun, Antique Epigraphs, Symphony in C.* 2/21 at 1: *Raymonda Variations, Afternoon of a Faun, Antique Epigraphs, Stravinsky Violin Concerto.* 2/21 at 7: benefit performance for Dancers' Emergency Fund ($10–$52); program to be announced.

The Ohio Ballet

JOYCE THEATER—2/9–14. Tickets, $20. 2/9 at 7:30; 2/13 at 8: *Patterns of Change; Adagio for Two Dancers* (N.Y. premiere), by Heinz Poll, music by Albinoni; *Scenes From Childhood; Games* (N.Y. premiere), by Poll, music by Mozart. 2/10, 11, 14 at 8; 2/13 at 2: *Schubert Waltzes; Solstice* (N.Y. premiere), by David Shimotakahara (music by Faure); *Gravity; Cascade.* 2/12 at 8, 2/14 at 2: *Patterns of Change, Pavane, Scenes From Childhood, Games.*

Elisa Monte Dance Company

JOYCE THEATER—2/16–21. Tickets, $17. Works by Elisa Monte. *Death of an Analogue* (world premiere), music by Klaus Schulze; *Turtles Eat Bones* (N.Y. premiere), music by Jon Hassell, set paintings by Jean-Michel Pourvoyeur; *Audentity* (N.Y. premiere), music by Schulze; *Dreamtime.* 2/16 at 7; 2/17–20 at 8; 2/21 at 2 and 8.

Other

ANN CARLSON—*Animals.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/11, 12, 13 at 8; 2/14 at 3. $10.

ATLANTA BALLET—World premiere of an untitled work by Lisa de Ribere, to Prokofiev's Piano Concerto No. 3; the N.Y. premiere of Lynne Taylor-Corbett's *Escape,* score by Allen Shawn; the N.Y. premiere of Robert Barnett's *Reflections For,* to music by Carl Reinecke. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 2/13 at 8; 2/14 at 2. $8–$16.

DINIZULU AND HIS AFRICAN DANCERS, DRUMMERS, AND SINGERS—Dance and music from various regions of Africa. Performance Space 122, 150 First Ave. at 9th St. (477-5288). 2/12, 13, 14 at 9. $8.

HALF MOON SWORD—See Other Events, "Other Stages," page 110.

INVISIBLE LANGUAGES—Ruby Shang & Company and guest artists Akaji Maro and Bill T. Jones. An evening-length piece by Shang, with a cross-cultural blending of dance styles, based on her experience as a Chinese-Japanese child in a postwar-Japan American school. Danspace Project at St. Mark's Church, Second Ave. and 10th St. (674-8112). 2/11, 12, 13, 14 at 8:30. $6.

LINDA RAPPAPORT AND HOUSE ON FIRE—Rappaport's *Eden. No Adam. We Ate Him* (premiere); also *Les Enfants Terribles,* with music by Britten and Faure, performed by mezzo-soprano Maggie Astrup, pianist Marijo Newman, cellist Yvonne Hicks. Ethnic Folk Arts Center, 179 Varick St. (877-4577). 2/13, 14, 15 at 8. $7.

MYTHOS OEDIPUS—The Great Jones Repertory Company in a "non-verbal" dance/opera conceived and directed by Ellen Stewart. Choreography by Min Tanaka and company members; music by Genji Ito, Elizabeth Swados, Sheila Dabney, David Sawyer, Michael Sirotta; design by Jun Maeda. La Mama Annex, 74A E. 4th St. (475-7710). Thur.–Sun. only, through 2/21, at 7:30. Thur. and Sun., $10; Fri. and Sat., $12.

NEW DIALECTS/NEW DIALOGUES—Maya Milenovic Dancers and the Reggie Workman Ensemble. Program features the world premiere of *H.P. Madame's Portrait,* by Milenovic. See also Concerts, above, for 2/12. Washington Square Church, 135 W. 4th St. (206-1050). 2/12, 13 at 8. $10.

SAMUL MORI—Dance and music from Korea. The Arts at St. Ann's, 157 Montague St., Brooklyn Heights (718-834-8794). 2/12, 13 at 8. $12.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. Spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Private parties for 60–125. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: scampi Giorgio, fettuccine Gianni, garlic bread with gorgonzola, tirami su. Res. sug. Open for L and D Sun.–Thu. 11:30–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

MANHATTAN BREWERY—40–42 Thompson St., at Broome St. (219-9250). **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I)** **Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish and chips, Jamaican-style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** **AE, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine Alfredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

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Greenwich Village

BANANA'S TROPICAL LOUNGE—29 St. Mark's Place. (260-6183). Casual. Brazilian. Spcls: grilled fish in picante sauce, shrimp sauteed with palm oil and coconut milk, chicken rolled in coconut served with curry fruit sauce. No res. D Sun.–Thu. 6–midnight, Fri.–Sat. till 1 a.m. Ent. nightly. **(I)** **No credit cards.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: fillet of veal in wine and mustard sauce, capellini lobster fra-diavolo, medallions of lamb with peppercorns. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. to midnight. Pre-theatre D 5:30–7:30. Pianist Fri.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecker St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br and L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). *Casual. American. Spcls: seafood, steaks, pasta.* Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

GAH YON—260 Madison Ave., bet. 38th–39th Sts. (696-1555). Casual. Korean/Japanese. Spcls: Gah Yon banquet, sushi, negimayaki. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–10:30. Private parties for 5–50. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.–Sun. 11:30–3:30. D Mon.–Tue. 5–11, Wed.–Thu. to midnight, Fri.–Sat. to 12:30 a.m., Sun. 4–10. Bar til 1 a.m., Fri.–Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th–28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.–Sat. 8–midnight. S/B *Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly* from 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

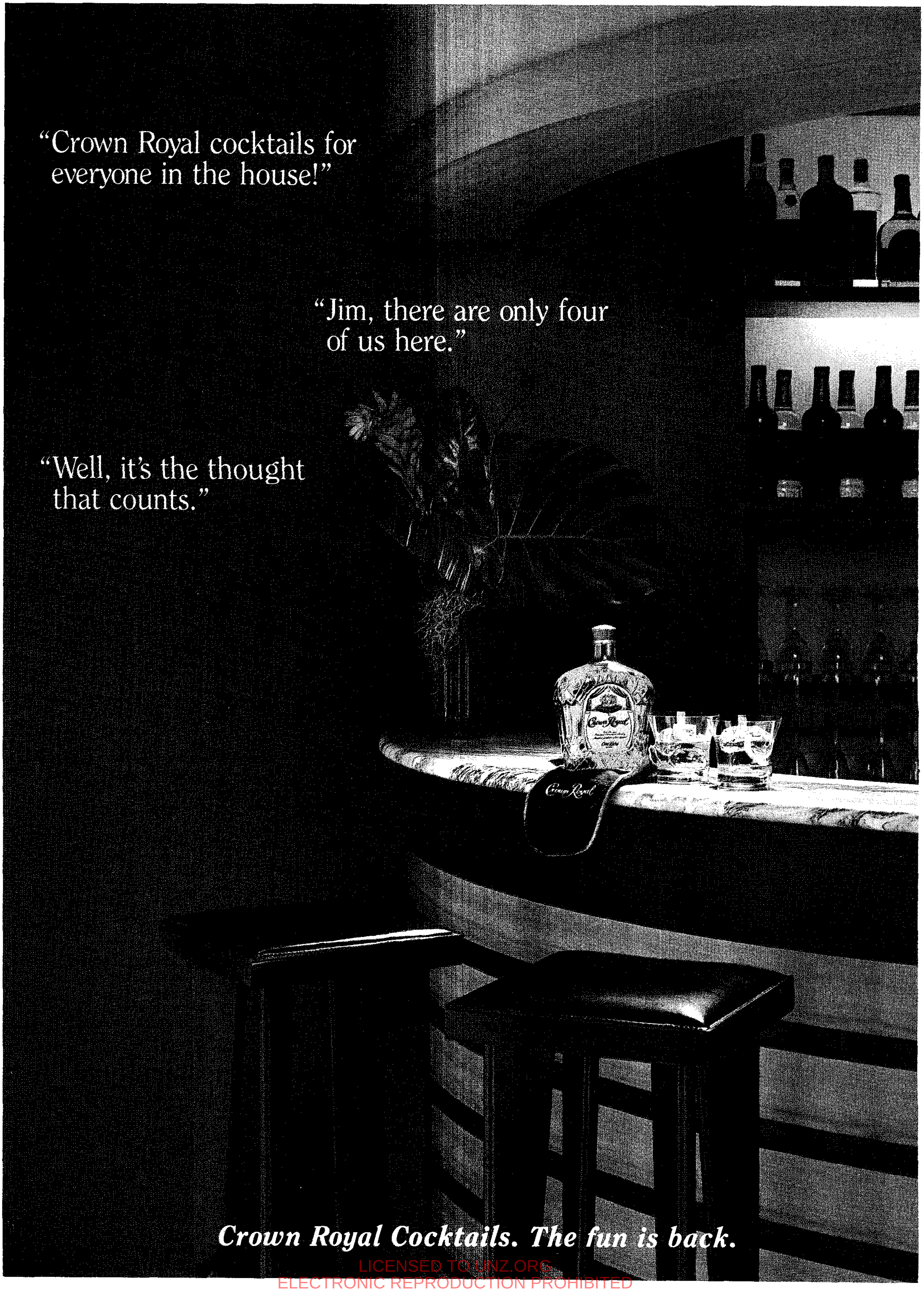
CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private *parties 20–100. Closed Fri.* **(M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 40. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continen-


"Crown Royal cocktails for everyone in the house!"
"Jim, there are only four of us here."
"Well, it's the thought that counts."
Crown Royal
Crown Royal
Crown Royal Cocktails. The fun is back.

tal. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

REX—140 W. 13th St. (463-9529). Casual. Italian. Spcls: veal chop Nodino, breast of chicken with porcini, shrimp Portofino. Res. sug. D daily 5–midnight. Pianist Tue.–Sat. **(M)** **AE.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket required. American/International. Spcls: swordfish braised with caramalized onions and rosemary with risotto, bitter chocolate marquise with vanilla bean sauce and strawberry cream. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30, Sun. 5–10. Pre-theatre D 5:30–6:30. **(M–E)** **Peccavi Room:** Dress opt. American. Spcls: linguini with shrimp, wild rice and apricot pudding with berry sauce, grilled fish. Open Mon.–Fri. noon–10:30, Sat. 6–10:30, Sun. 5:30–10. Private parties for 40. **(I–M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

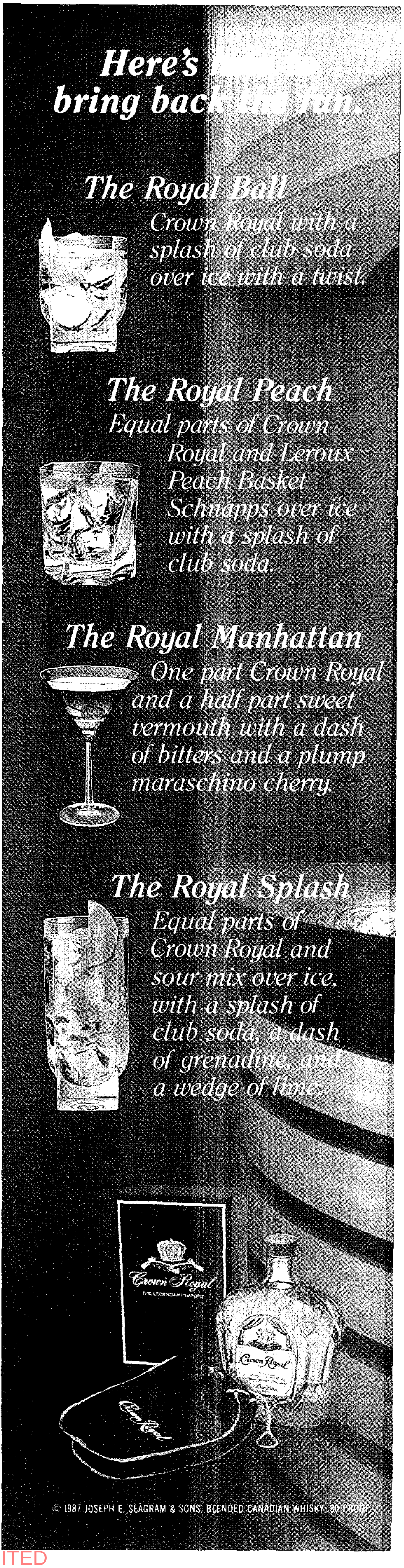
GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of



Here's [illegible] bring back the fun.

The Royal Ball
Crown Royal with a splash of club soda over ice with a twist.

The Royal Peach
Equal parts of Crown Royal and Leroux Peach Basket Schnapps over ice with a splash of club soda.

The Royal Manhattan
One part Crown Royal and a half part sweet vermouth with a dash of bitters and a plump maraschino cherry.

The Royal Splash
Equal parts of Crown Royal and sour mix over ice, with a splash of club soda, a dash of grenadine, and a wedge of lime.

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Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

L'ENDROIT—208 E. 52nd St. (759-7373). Formal. Continental. Spcls: scallops with basil sauce, pressed duck, roast shrimp with mushrooms and fine herbs. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.--Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. Closed Sun.**(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA !—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M)** **AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.–Sat. 6–10:30. Closed Sun. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3, Sat. noon–4. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St. (759-6684). Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–

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FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L and D menu Mon.–Thu. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MILAN—1647 Second Ave., bet. 85th–86th Sts. (628-7409). Dress opt. French/Oriental. Spcls: warm lobster salad awith sesame seed oil and arugula, Dover sole filet with oyster and caviar, rack of lamb grilled with five Chinese spices. Res. sug. D Mon.–Sat. 5:30–10:30. Closed Sun. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon--midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan–seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appetti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75th–76th Sts. (496-1840). Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3. D Tue.–Sun. 5–11. Ent. Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No. res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu.5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St. (718-875-5181). Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30 a.m.–9, Sat. 4–11. Private parties. Pianist Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

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OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

THE CHINESE YEAR OF THE DRAGON begins 2/17, but many Happy New Year events are happening this week, too. Downtown, of course, is where to go to be in the thick of things: 2/16 at 11:30 p.m., the traditional noisy, colorful parade with fireworks, and celebrations in the neighborhood all day Wed. Earlier, at two cultural institutions, activities crowd the calendar: At the **Asia Society,** Park Ave. and 70th St., the big day is 2/13, 1–5, planned as a family festivity. They've created an hour-long Auditorium program, repeated during the afternoon, that combines folk tales, traditional dance, and Peking opera. Children can become friendly New Year's dragons by using Chinese-theater makeup, and everyone can watch the experts steam dumplings, demonstrate calligraphy, and practice the moves of martial arts. There'll be food to buy and a film to watch, and the building will be festively decorated for the day. Admission is $10, $5 for students and children, and under 6 are free (517-2742) . . . The **China Institute in America,** 125 E. 65th St., has put up a "Year of the Dragon" exhibit, with dragon robes and bronze and pottery dragon objects, as well as woodblock prints, folk art, lockets, kites, all with the new year as theme; through 2/24. General Joseph W. Stilwell's collection of Chinese fan ornaments is also on view these dates. 2/10 at 12:30, Florence Lin will talk on "Kitchen God Rites and Bites," as well as display traditional foods; Chef Kin-jing Mark will make dragon-beard noodles, and let you sample afterward; admission, $10 (744-8181). More Year of the Dragon events next issue.

WESTMINSTER KENNEL CLUB DOG SHOW—Madison Square Garden, 2/8, 2/9; breed judging from 8:30 a.m. each day, and group judging late each evening: on Mon., Sporting, Hound, and Toy groups; Tue., Working, Terrier, Non-sporting, and Herding groups; Best in Show judging around 11 p.m. Tue. General admission, $13.50, children under 12 $7.

CARNIVAL LEADS TO MARDI GRAS on the calendar, and celebrations of the pre-Lenten season are all about, many with a Latin or Italian flavor: **Carnival at the Cathedral,** 2/12 at 8 and 2/13 at 2 and 8, is a performing-arts potpourri at the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. With a distinctly Brazilian accent, it stars Paul Winter and the Paul Winter Consort; Pe De Boi, the Brazilian samba percussion orchestra and dancers; the New Orleans–jazz group On the Lam Street Band; stiltwalkers, and Ralph Lee's Mettawee River Theatre Company's parade of floats, puppets, masks, and costumes. Dancing in the aisles, for sure, with these sounds and sights. Admission: $15, $20, also available at The Scriptorium, Seventh Ave. and 51st St.; half-price for students and seniors only in person at the box office (662-2133) . . . The free events at Citicorp's **Mardi Gras at the Market,** Lexington Ave. and 53rd St., continue with a magic show by the illusionist and escape artist Irving Laurice, 2/12, 1–2 p.m. He'll demonstrate his ESP abilities and put himself into a maximum-security straitjacket to test his "let's get out of this one" prowess (big money to somebody, if he fails). He may do the tried-and-true handkerchief tricks, too. Music programs continue 2/10 at 1:30, with Latin guitar music by David Goldman, and pick up again 2/17 . . . A New Orleans–style **Mardi Gras Parade,** 2/16 at 1 p.m., sounds like fun for small youngsters and their parents: Eight pre-schools in Staten Island have created floats and pinatas, and the costumed fun-makers will be at the Cromwell Recreation Center, Pier 6, Bay and Hannah Sts., along with the Duke Washington Trio and Karlus Trapp.

HEARTS-AND-FLOWERS TIME means poetry and music and lovers, and there is lots of all of them around to make the heart beat faster (for some of the concerts, see Music, page 99). **The Poetry Project** at St. Mark's Church, Second Ave. and 10th St. (674-0910), will present 40 writers reading "love poems and only love poems," 2/14 at 8; $10. They include Patrick McGrath, Helena Hughes, and Carmen Valle, with Richard Hell and Kim Lyons as hosts . . . **Valentine Bard: Lovers, Liars, and Legends** continues the "Bard-a-thon" by the **Riverside Shakespeare Company,** 13 "love plays" in just 10 days, at the 99-seat theater of the West-Park Presbyterian Church, 86th St. and Amsterdam Ave. (877-6810). Already under way, performances continue with *Twelfth Night,* 2/8; *Henry VIII,* 2/9; *Two Gentlemen of Verona,* 2/10; *Pericles,* 2/11; *Othello,* 2/12; *Antony and Cleopatra,* 2/13 (all these at 8 p.m.); *The Taming of the Shrew,* 2/13 at 2; *Love's Labour's Lost,* 2/14 at 3. It's all free, but donations are welcome. A $5 raffle party, 2/14 at 6 . . . **Romeo and Juliet** was *last* week in "Valentine Bard," but you can see it performed in Italian Renaissance style by **The King's Men** at St. Michael's Church, Amsterdam Ave. and 99th St., 2/12 at 8 and 2/13 at 3 ($8); also 2/14 at 3, in **Celebrate Brooklyn,** at the Prospect Park Picnic House ($5). Then, back to St. Michael's 2/18, 26 at 8; 2/20, 27 at 3 and 8; 2/21, 28 at 7 . . . A romantic **Valentine's Day concert and tea** will be given in a pretty setting, Place des Antiquaires, 125 E. 57th St., 2/14 at 2:30. Soprano Cheryl Bensman and pianist Bruce Norris are the musicians, and the tea (for a nominal charge) will have a pink-red-white pastry-and-sorbet menu.

OTHER STAGES—Half Moon Sword presents a Festival of English Sword Dances this weekend, in a variety of spots around town, beginning at 9:30 a.m. 2/13 in the LIRR concourse, Penn Station; other Sat. times include 1 and 3, at the Dairy in Central Park, 65th St. west of the Zoo, and 4:30, Grand Central Station; also 2/14, 12:30 to 2:30, at the S.I. Ferry Terminal and *on* two ferries. Live music accompanies these traditional exercises . . . 2/15 at 8, at Town Hall (840-2824), 123 W. 43rd St., **Lucy Shelton and Company,** including pianist Lambert Orkis and dancer Kalya Yannatos, will present a program that includes a world premiere by J. Yannatos and songs by Victor Herbert; $10 . . . **February Fling, a Soviet-American celebration of hope,** will bring together people in the arts and sciences, media and religion, delegates to the Citizens' Summit, for a program at the Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. Date is 2/9 at 7:30, and the donation is $5. Among the performers: Paul Winter, Paul Halley, Victor Cook, the Omega Dance Company, the New York Russian Chorus, and several of the cathedral music groups . . . Two dates up at Davis Hall, CCNY, 133rd St. and Convent Ave. (690-4100): **Sarafina Comes to Harlem,** 2/8 at 7:30, $15 and $20. A benefit for the Roger Furman Theater, this is a specially staged performance of the Broadway hit from South Africa. And 2/14 at 4, the **Boys Choir of Harlem** will preview its program for an appearance in France at the International Boys Choirs Festival; $10–$25.

BRIEF CALENDAR NOTES—There'll be an **Ethnic Food Fair** for everybody, 2/14, 1–6, at Union Theological Seminary, 100 Claremont Ave., W. 120th St. You'll find pirogi, falafel, baklava, borscht, Irish soda bread and potato salad and home-baked goods. It's all a benefit for Saint Mary Magdalen Church . . . There may or may not be snow, but the **Urban Park Rangers' Winter Park '88** will go on anyway, 2/13, 11 a.m.–4. Tours, an adventure hike, crafts, exhibits, refreshments, and (weather permitting) sledding and cross-country skiing. In and around the Central Park Chess and Checker House, near the Dairy, 64th St. mid-park (397-3080).

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Sky Show: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas, and "Cosmic Illusions," Harry Blackstone Jr. as narrator. Mon.–Fri. 1:30 and 3:30; Sat. 11 a.m. and 1–5 hourly; Sun. 1–5 hourly. $3.75; children 2–12, $2; seniors, students, $2.75.

TOURS

MUNICIPAL ART SOCIETY TOURS—2/9, 12:30–2: **World Financial Center and Wintergarden;** a preview tour with Ellen Rosen of the Battery Park City Authority; $12. 2/16, 12:30–2: **Art Deco Lobbies;** Andrew Dolkart, architectural historian, takes you to some famous—and some forgotten—interiors; $12 (935-3960).

SIDEWALKS OF NEW YORK—2/13 at 8, "Ye Olde Tavern Tour"; call for meeting place. 2/14 at 2, meet in front of the Guggenheim Museum, Fifth Ave. at 89th St., for "Homes of the Rich and Famous." Each, $10 (517-0201).

BROOKLYN ACADEMY OF MUSIC—2/13, a tour with the Prospect Park Environmental Center (718-788-8500). Backstage with the complex's building manager, Norman MacArthur, who will also take you to the several performance spaces, including the newly renovated Majestic Theater, where *The Cherry Orchard* is the current attraction. Meet at noon, in the BAM lobby, Lafayette Ave. at Ashland. $4.

SHOREWALKERS OF NEW YORK—"Central Park Waters," a five-mile trek with Suzanne Reid. 2/13 at 1:30, meet at S.E. corner of CPW and and 96th St. $3 donation (663-2167).

CENTRAL PARK—2/14 at 2, what else but a walk with a romantic theme—"What's Love Got to Do With It?"—the love life of the park's living creatures. Meet at Belvedere Castle, 79th St. south of the Great Lawn. Free.

BROOKLYN BIRD CLUB—Walks for beginner birders, each Sat. in Prospect Park. Meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640). Free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 2/13 at 10 a.m., a walk to look for Great Horned Owls in Pelham Bay Park; pre-register by 2/10; $3. A wetland walk every Sun. at 1; $2 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 2/14 at 11 a.m., a winter walk through the heart of the park preserve. Free.

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 2/13 at 11:30 a.m., meet at 206th St., outside the last stop on the IND "D" line, for a walk in the New York Botanical Garden. $3.50 admission, $1 fee (876-6688 before 10).

SPORTS

BASKETBALL—Harlem Globetrotters, Madison Square Garden (563-8300). 2/13 at 1:30: vs. Washington Generals. $10–$16 . . . **Knicks,** Madison Square Garden (563-8300). 2/13 at 7:30: vs. Cleveland; 2/15 at 7:30: vs. New Jersey. $8–$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 2/10 at 7:30: vs. Chicago; 2/14 at 1: vs. Philadelphia. $6–$25.

HOCKEY—Rangers, Madison Square Garden Arena (563-8300). 2/11 at 7:30: vs. Washington; 2/14 at

1:30: vs. New York; 2/15 at 1:30: vs. Montreal. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 2/16 at 8:05: vs. Calgary. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 2/11 at 7:45: vs. Montreal. $10–$19.

STEPS—Horoscope Run, 2/13 at 10 a.m.: Runners of all ages and paces are expected to compete in this 3.1-mile run, which begins and ends at 90th St. and Fifth Ave. in Central Park; sponsored by the New York Road Runners Club (860-4455). $12; NYRRC members, $9.

TRACK AND FIELD—U.S. Olympic Invitational, Meadowlands Arena, East Rutherford, New Jersey (201-935-3900). 2/13 at 6. See some of the world's premier track and field stars including Jackie Joyner-Kersee, Greg Foster, Evelyn Ashford, and others. *Transportation is available from Port Authority to the* Meadowlands ($4 roundtrip). Ticket prices $15–$25.

COLLEGE BASKETBALL— St. John's University, Alumni Hall, Grand Central and Utopia Pkwy., Queens (718-990-6217). 2/13 at 4: *Men vs. Providence.* $8; 2/13 at 1:30: Women vs. Siena. Free . . . **New York University,** 181 Mercer St., at Bleecker St. (998-2029). 2/13 at 4: Women vs. Clark University. Free . . . **Columbia University,** Levien Gymnasium, 119th St. and Broadway (280-2546). 2/12 at 7:30: Women vs. Yale; 2/13 at 7:30: Women vs. Brown. Free.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 2/12, Whirlaway; 2/13, Sporting Plate Hdcp.; 2/14, Sag Harbor (NYB); 2/15, Stymie Hdcp.

CHILDREN

WALT DISNEY'S MAGIC KINGDOM ON ICE—See Mickey Mouse, Minnie Mouse, Goofy, skating champions Mark Cockerell and Kristiina Wegelius, and over 100 other skaters. 2/12 at 11 a.m., 2:30, and 7:30; 2/13–15 at noon, 3:30, and 7:30; 2/16 and 2/17 at 11 a.m. and 2:30. Radio City Music Hall, Sixth Ave. at 50th St. (757-3100 for information). $13; $16. Please note: Some performances are sold out.

NEW YORK PHILHARMONIC, Zubin Mehta conductor, presents *The Rite of Spring,* a Young People's Concert. 2/13 at 2. Avery Fisher Hall, Broadway at 65th St. (874-2424). $4–15.

MUPPET BABIES LIVE!—A musical spectacular starring Kermit and the gang. 2/12 at 11 a.m.; 2/13, 2/20, and 2/27 at 11 a.m., 2:30, and 7:30; 2/14, 2/21, and 2/28 at 1 and 4:30; 2/15, 2/17–2/19 at 11 a.m. and 2:30; 2/26 at 2:30 and 7:30. Madison Square Garden Felt Forum (563-8300). $9; $12.

NATIONAL LEGO BUILDING COMPETITION—See competitors ages 4–14 build some very creative structures while they compete for this national championship. 2/13 at 10:30 a.m.; also, 2/8–2/22, an exhibit of antique Fisher-Price toys spanning a 30-year period. FAO Schwarz, 767 Fifth Ave. at 58th St. (644-9400). Free.

PUPPET SHOW—Join Schroeder Cherry and his puppets for a special performance entitled *The Harlem Renaissance.* 2/13 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). $3; children, $1.

BR'ER RABBIT—Southern tales and American fables told by Don Oliver. 2/13 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $5.

ANY FRIEND OF YOURS IS A FRIEND OF MINE—A children's show about friendship, written and directed by Judith Martin. Every Sat. and Sun. at 2 through 2/28. The Paper Bag Players, Symphony Space, 95th St. and Broadway (864-5400). $9.50.

YUEH LUNG SHADOW THEATRE—Famous characters from Chinese folklore are brought to life in four Chinese shadow plays. 2/13 at 2. Queens Borough Public Library, Auburndale Branch, 25-55 Francis Lewis Blvd., Flushing, Queens (718-352-2027). Free.

LITTLE RED RIDING HOOD—The children's classic set to music. 2/8 at 1; 2/9–2/11 at 10:30 a.m.; 12/12 at 10:30 a.m. The Penny Bridge Playhouse, 59 Cranberry St., Brooklyn (718-855-6346). $4.

CINDERELLA—The classic performed by marionettes. Every Sun. through 3/13 at 1 and 3; also, 2/15 at 1 and 3. The Puppetworks' Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

THE EMPEROR'S NEW CLOTHES—A musical adaptation of the Hans Christian Andersen tale. 2/13 and 2/14 at 12:30. Promenade Theatre, Broadway at 76th St. (677-5959). $9, $12 (reserve).

A CELEBRATION OF AFRICAN FOLKLORE—A musical production based on four African folktales. Every Sat., through 3/19 at 1 and 3:30; also, Sun., 3/13 and 3/20 at 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $5 (reserve).

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

PUPPET SHOW—*The Firebird* by Pegasus Productions. 2/13 and 2/14 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

STORY HOUR—Listen to stories, then have cookies and milk. Every Sun. at 11 a.m. Hudson Street Papers, 234 Third Ave. (529-9748). Free.

THE AFRICAN DRUM—A shadow-puppet play with music. 2/9–2/11, 2/16, 2/18, 2/19, 2/26, 2/29, and 3/1 at 10:30 a.m.; 2/17 and 2/23–2/26 at 10:30 a.m. and 12:45. P.S. 76 Auditorium, 220 W. 121st. St. $3 (reserve).

SPECIAL EXHIBITS—Art of Urban Indian Children—See artwork by Native American children living in New York City and Buffalo; all projects relate to Native American culture and heritage; also, **Indians as Children See Them**—An exhibit of artwork by New York City schoolchildren grades k–12, based on an American Native theme, and judged by a five-member arts team. Both through 5/8 at The Museum of the American Indian, Broadway at 155th St. (283-2420). Hours: Tue.–Sat., 10 a.m.–5; Sun., 1–5. Adults, $3; children, $2; Native Americans, free . . . **Dinosaurs**—Features dinosaur books, photographs, and models from the collections of Angelo Pastormerlo and John Rodriguez. Through 2/29 at Chatham Square Library, 33 E. Broadway (964-6598). Hours: Mon., Wed., and Thu., 2:30–6; Tue., 2:30–8; Sat., 10 a.m.–5. Free . . . **Carnival of Toys**—Features *circus scenes and a procession of vehicles en route to* the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1.

LONG RUNNERS—Mostly Magic: Magicians Torkova and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4 . . . **Michael Taubenslag Productions:** 2/14 at 1: *Snow White;* at 2:30: *Puss 'n Boots;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks;* at 3: *Cinderella.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve) . . . **The Party Center:** Every Sat. and Sun. at noon: *Moon Dream;* at 1: *Cinderella;* performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve) . . . **New Media Repertory Company:** Every Sat. at 3, through 6/4: *Alfred the Dragon;* a children's show, written by Miranda McDermott, with audience participation. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 2/13, 1–2:30: "Sweet Hearts"—Create old-fashioned valentines for your loved ones with Princess Belva. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 2/13 at 1 and 3: "Half Moon Dancers"—See a variety of sword dances. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 2/8 at 4: "Mime Workshop," a program presented by Rafael Risemberg at the **Chatham Square** branch, 33 E. Broadway (964-6598) . . . 2/8 at 4:30: "Dance Program," presented by the Harlem School of the Arts at the **Hamilton Grange** branch, 503 W. 145th St. (926-2147) . . . 2/9 at 10 a.m.: "Meet Pat Cummings," the author and illustrator of books about contemporary black families at the **Harlem** branch, 9 W. 124th St. (348-5620) . . . 2/10 at 4: "Br'er Rabbit and More," an afternoon of fables for ages 5–12 at the **115th Street** branch, 203 W. 115th St. (666-9393) . . . 2/11 at 10:30 a.m.: "Shadow Puppet Show," based on a Brazilian folktale and presented by Sarah Germain at the **Seward Park** branch, 192 E. Broadway (477-6770) . . . 2/16 at 11 a.m.: "Storytelling," *with Getchie Argetsinger at the* **Jefferson Market** branch, 425 Ave. of the Americas (243-4334) . . . 2/16 at 3:30: "The Town Mouse and the Country Mouse," a puppet show with songs and stories at the **Epiphany** branch, 228 E. 23rd St. (679-2645). Please note: Most programs require advance registration and are subject to change.

SOUTH STREET SEAPORT MUSEUM—Through 3/27 at the Seaport Gallery, 213 Water St.: "The Port on Paper"—An exhibit of artwork by New York City children reflecting their views of the seaport of New York; every Sat., at 1, children can create their own artwork with a seaport theme; all workshops are free with museum admission. $2; adults, $4.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 2/13 and 2/14 at 1 and 3: "African Mask Puppets"—Make a mask that represents an animal, a person, or a feeling. Exhibits: "Nature Area"—Collection of animals to observe."Pageant of Puppets"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3, $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 2/13, 2/14: "The Father of Our Country—American Portraits"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center ; films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater include *An American Time Capsule, Kuumba, Head,* and *Voices;* slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special holiday hours, 2/12 and 2/15, 10 a.m.–5; 2/11 at 2: "Storytime"; at 3:15: "Collection Connection"; 2/12 at 1: "Movie Time"—See the Walt Disney film *Bambi,* captioned for the hearing impaired; at 2: "Ron De Carava, Photographer"; 2/13–2/15 at 1:30 and 3: "African Stories and Music"; 2/13 and 2/14 at 2: "Yomi, the Wood Sculptor"; 2/15 at 2: "African Culture and Haircuts"; also, "Doctor Dimension and the Rulers of the Universe," an exhibit. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 2/14 at 1 and 3: "Print With Light: Photography and Art"—Make a print for a special friend by using light and a lively mixture of shapes and textures. 50 cents. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces support all kinds of structures.Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.–5, daily. Closed, Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Special holiday hours, 2/12 and 2/15, 11 a.m.–5; 2/12 at 2: "Original Musical"— The Practical Cats Theatre Company will stage a one-person musical entitled *The Three Golden Hairs;* 2/13 and 2/14, 11 a.m.–5: "Workshops"—Public interpreters will organize impromptu exhibit workshops and seasonal activities throughout the day; 2/15 at 2: "Mask Program"—original masks create startling transformations. Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd. Sts. (242-9066). Every Fri. from 6–8: Alan Kamen Trio. 2/10: Mike Bardash Trio. 2/11: Keith Carroll Trio. 2/12: Maura Ellyn Trio. 2/13: Patricia Laing Trio. 2/14: Diane Bivens Trio. 2/15: Patrizia Smith Trio. 2/16: Burr A. Johnson Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 2/10: Emerald City; Madding Crowd. 2/11: T. Town; Wilmingtons. 2/12: The Igloos; The Crows. 2/13: The Rooms; The Shane Gang. 2/14: Holiday. 2/15: Spartones; Paul Vann Blues Band. 2/16: The Differents; Comedy night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/14: Dave Valentin Quintet and Michel Camilo Trio. 2/15: Loremil Machado Sarava Band All-Stars. 2/16–21: Sergio Mendes and Brazil '88. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/11: John Hartford. 2/12–14: 14th Annual David Bromberg Anniversary Celebration. 2/18: Mike's Talent Show featuring Barbie 'n' Barbie with Ken, Cynthia Heimel, Kids in the Hall, Reno, The Thunder Thigh Revue, Jim Turner, Marc Weiner and others. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/13: Norman Simmons with Red Mitchell. 2/14–20: Roger Kellaway with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 2/14: The Buddy Tate Quartet plus Carrie Smith. 2/15: Hamiet Bluiett Telepathic Big Band. 2/16: Norman Mapp Benefit-Tribute. 2/17–21: The Oliver Lake Quartet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/11: Comedy with Tim "Andre" Davis, Faith Phillips, Sasha Vosk, Stig Gussin, Bruce Michaels, and Eddie Stanley. 2/12: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 2/13: Tony DeMarco and Linda Hickman. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/14: Bill Frisell Quartet with Hank Roberts, Kermit Driscoll, Joey Baron. 2/15: Les Paul Trio. 2/16–21: Gary Burton Quartet. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/10: Pete Malinverni. 2/11–13: Larry Vukovich. 2/16–18: Hal Schaefer. **Upstairs:** 2/12 at 8: Mary Jo Gennaro; Lyn Parisi at 10; followed by Beverly Cosham at 11:30. 2/13 at 8: Terri Cerritto; followed by singers David Peaston and Sarah Brooks with featured comedians at 10 and 11:20. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Wed.–Sat. from 10–3 a.m.: Singer Alicia Sherman with Peter Madsen on piano and Kiyoto Fujiwara on bass; on Fri. and Sat. singer Stephanie Nakasian joins the trio. Sun., 10–3 a.m. Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue., 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Singer-pianist Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 2/10: Roy Meriwether Trio. 2/11: John Pizzarelli, Jr. Trio. 2/12: Terry Waldo with John Gill and Peter Ecklund. 2/13: Valentine's Eve with the Randa McNamara Trio. 2/15: Lynn Bernstein Duo. 2/16: Joe Derise Duo. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 2/10: Stuff II featuring Gordon Edwards. 2/11: Dug Rock; Video Dave. 2/12: Mister Voodoo; Lucky 7. 2/13: Razorbacks; Lucky 7. 2/14: Bluesland featuring Michael Hill. 2/15: Laughing Matter. 2/16: English Eyes; Gary Kupper. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 2/13: Pianist Kenny Barron with Paul West on bass. 2/14, 15: Pianist Harry Connick Jr. 2/16–20: Pianist Don Friedman with Harvie Swartz on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/13: "The Hot Club Of France" featuring Frank Vignola, Bob Mastro, Jimmy George, Don Keiling and Murray Wall with singer Michele Bautier. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 2/10: Mark Sganga. 2/11: Steve Slagle's High Life. 2/12, 13: Velez Sez, Gerado Velez, Jeremy Wall, and Daniel Wilensky. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Bob Alexander and his Swing Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 2/13: Bodeans Concrete Blonde. 2/14: Leon Russel and Edgar Winter. 2/19: Tackhead. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/10: An American Band. 2/11: Benny and the Bashers. 2/12: Robert Ross Band. 2/13: BAC, aka BMT'S. 2/14: Hellhounds. 2/15: Ben-Wa Boys. 2/16: Jackaroo. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 2/14: Timeless All Stars featuring Harold Land, Bobby Hutcherson, Curtis Fuller, Cedar Walton, Buster Williams, and Billy Higgins. 2/15: Gil Evans' Orchestra. 2/16–21: Art Blakey and the Jazz Messengers. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/11–13: Arthur Prysock. 2/18–20: Cissy Houston. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 2/10: The Empire State Soul Club. 2/11: Henry Threadgill Society Situation Dance Band. 2/12, 13: Loup Garou Zydeco. 2/14: Delancy Street Hawaiians Valentine's Day Celebration. 2/15: Surreal McCoys. 2/16: Mardi Gras. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 2/12–14: Les McCann Trio with Sonny Fortune and his Quintet featuring Tom Browne. **Top of the Gate:** 2/12–14, Fri. and Sat. at 9, Sun. at 3: Singer Sandra Reaves-Phillips in *Heart to Heart .... My True Confessions.* **Terrace:** 2/10–14: Pianist Joanne Brackeen with Clint Houston on bass. 2/15: Pianist Hilton Ruiz and his Salza/Jazz Trio. 2/16–21: Pianist Mulgrew Miller with Ira Coleman on bass. Sun.–Thu. 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/15: Mel Lewis and The Jazz Orchestra celebrate their 22nd anniversary. 2/16–20: The Richie Cole and Hank Crawford Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). Through 2/14: Houston Person and Etta Jones. 2/15: Comedy Out of Control with Steve Solis, Jedda Jones and others. 2/17–21: Jordan Sandke. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 2/13: Ruby Braff with Howard Alden and Jack Lesberg. 2/14: Guitarist Gene Bertoncini with Michael Moore on bass. 2/15–20: Pianist John Bunch with Ruby Braff on cornet and Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 2/10: Microscopic Septet and The Ordinaires. 2/11: Jorma Kaukonen. 2/12: Eddie Shaw and the Wolfgang; Felix and the Havanas. 2/13: Katie Webster and Mighty Sam McClaine with T.J. Wheeler. 2/18, 19: Irma Thomas and Dave Keyes. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 2/10: Comedienne Shirley Hemphill. 2/11–14: Comedian Barry Sobel. 2/16–21: Freddie Roman. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros and Gary Lazer. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/14: Comedians Sam Greenfield, Mike Little, Dwayne Cunningham, Stanley Ullman, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 2/10: Magician Imam and singer Pamela Smith. 2/11: Magician Torkova and comedian Terry Day. 2/12: Magician Slydini with comedian/magician Peter Kougasian. 2/13: Magician Torkova and Peter Kougasian. 2/16: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/14: Comedians Kevin Meaney, Peter Fogel and Paul Lyons. 2/16–21: Steve Skrovan, Linda Hill, and Dan Rosen. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 2/27: Michelle Celli/Wayne Sabella Quartet, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/10, 11: Gil Scott Heron. 2/12–14: Carnaval '88 with Loremil Machado, Pe De Boi and Empire Loisaida. 2/16: Frankie Ruiz. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/13, Tue.–Sat. at 9 and 11: Singer-composer Miss Peggy Lee celebrates her golden anniversary in show business. 2/16–27, Tue. and Wed. at 9, Thu.–Sat. at 9 and 11: Jack Jones. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial *cabaret-restaurant with a new revue, High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 2/10: Annie Dinerman; Diana Craig. 2/11: Rohn Seykell; Friends - revue. 2/12: Rohn Seykell; Nancy Timpanaro; Comedy. 2/13: Rohn Seykell; Ricky Ritzel; Comedy. 2/14: The Bialy Sisters - revue; Mike Austin. 2/15: Comedienne Teri Coyne; Mary Beth Kayson. 2/16: Joan Barnhill; Rich Follett. 2/17: Annie Dinerman; Heidi Mollenhauer. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. 2/11 at 9 and 11: Jazz singer/tenor saxophonist Doug White. 2/12, 19 at 9: The "Lily Marlane" Show. 2/13 at 9: *Ok, So We Lied!* - comedy/improvisation group featuring Carmine DeSena, Ariana Johns, Gina Martin, Bruce Tenenbaum, and Maryrose Wood. **AE, CB, DC, MC, V.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Ann Hampton Callaway, through 2/20, Wed.–Sat. from 9:30–1 a.m. **Panache Encore!** (489-6357). 2/10, 17: Mary Ellen Bernard. 2/11: Kelly Vinci; Jon Soleather. 2/12: Marilyn O'Connell; Lee Ellis. 2/13: Joyce Lyons; Mercedes Hall. 2/14: Vicki McMahon; Bradshaw Smith. 2/16: Laura Loftus and Ron Nimmo. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/10, 11: Cynthia Adler with pianist Wes McAfee. 2/12: Barbara Lea. 2/13: Judy Kreston and David Lahm. 2/14: Erik Thorendahl. 2/15: Steven Davis. 2/16: Rick McKay. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.–Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 2/12 at 10: Sidney J. Burgoyne and Joeline Spivak. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 2/13: Margaret Whiting sings *Like Someone in Love,* Tue.–Sat. at 9:15 and 11:15. 2/16–3/26: Andrea Marcovicci. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun. 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through February: Pianist Kuni Mikami with Vishnu Wood on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7–1 a.m. Pianist Bob Wetherbee plays Mon.–Fri. from 5:30–11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/10, 17: Jeff Harnar. 2/11: New Age Blues Revue; Bruce Hopkins. 2/12: Call Me Ethel; Lois Sage. 2/13: Margaret Wright; Bill Dougherty. 2/14: Miss Lurain Penny; Carla Falcone; Marleen Schussler. 2/15: Susan Borofsky. 2/16: Cayte Thorpe; Tony Dowdy. **No credit cards.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu.–Sat. from 6–10: Pianist Berri Blair. Thu.–Sun. from 10–3 a.m.: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue. and Thu.: Andy Monroe. Wed., Sat.: Bobbi Miller. Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Feb. 10

3:00/WNCN—Mozart: Sym. No. 21 in A; **Sibelius:** *Karelia Suite,* Op. 11.

4:00/WNCN—Bach: Toccata and Fugue in d.

4:04/WQXR-AM/FM—Elgar: Introduction and Allegro for Strings; **Bach:** Chaconne in d; **Mendelssohn:** *The Fair Melusina.*

5:00/WNCN—Cimarosa: Cto. for Oboe and Strings in C; **Finzi:** *Nocturne,* Op. 7, "New Year Music."

6:00/WNCN—Bridge: *There is a Willow Grows Aslant a Brook;* **Boïto:** Sinfonia in a.

8:00/WNCN—Dvorak: Serenade for Winds in d; **Beethoven:** *Leonore:* Ov. No. 2, Op. 72.

WNYC—"American Music Festival Special: New Music America '87."

8:05/WQXR-AM/FM—Beethoven: Piano Cto. No. 4 in G; **Saint-Saëns:** *Phaeton.*

9:00/WNCN—Chopin: Fantaisie Impromptu in C-Sharp, Op. 66.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Feb. 11

3:00/WNCN—Weber: Cto. for Clarinet No. 1 in f, Op. 73.

4:00/WNCN—Vivaldi: Cto. for Bassoon in C; **Liszt:** *Mephisto Waltz.*

WNYC—Griffes: *4 Impressions.*

4:04/WQXR-AM/FM—Ravel: *La Valse;* **Vivaldi:** Oboe Cto. in a; **Barber:** Serenade for String Orch.

5:00/WNCN—Paganini: Sonata Concertata for Violin and Guitar in A; **Mendelssohn:** *Hebrides:* Ov., Op. 26, "Fingal's Cave."

6:00/WNCN—Clementi: Sonata for Piano in F, Op. 36, No. 2.

8:00/WNYC—Vivier: *Pulau Dewata;* **Davidson:** *Transparent Victims.*

8:05/WQXR-AM/FM—Mozart: Cassation in B-Flat; **Bartok:** Music for Strings, Percussion, and Celesta.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Isaac Stern, violinist. **Beethoven:** Sonata for Violin in D, Op. 12, No. 1; **Schubert:** Fantaisie in C, Op. 159.

WNYC—Chadabe/Williams: *After Some Songs;* **Brush:** *Connecting Surface Waves.*

Fri., Feb. 12

3:00/WNCN—Mozart: Sym. No. 30 in D; **Gershwin:** *Rhapsody in Blue.*

4:00/WNCN—Haydn: Divertimento for Flute and Strings in D; **Wagner:** *Parsifal.*

WNYC—Beaser: *Mountain Songs.*

4:04/WQXR-AM/FM—Volkmann: Serenade No. 3 in d for Strings; **Poulenc:** Clarinet and Piano Sonata; **Rollig:** Horn Cto. No. 15 in D.

5:00/WNCN—Gibbons: *Keyboard Works;* **Vivaldi:** Sonata for Lute and Continuo in C.

6:00/WNCN—Barsanti: Cto. Grosso in D, Op. 3, No. 4; **Rachmaninoff:** *Moments Musicaux,* Op. 16, No. 2.

8:00/WNCN—Hummel: Sonata for Piano No. 3 in f, Op. 20; **Bach:** *Musical Offering.*

8:05/WQXR-AM/FM—Handel: *Teseo:* Ov.; **Beethoven:** Piano Cto. No. 5 in E-Flat, "Emperor."

9:00/WNCN—"Great Performances." **Mozart:** *Don Giovanni* (Ramey, Tomowa-Sintow, Battle, Salzburg Festival Orch./Karajan).

WNYC—Argento: *The Masque of Angels.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra.

Sat., Feb. 13

10:00 a.m./WNCN—Korngold: Cto. for Violin in D, Op. 35; **Lalande:** *Symphonies for the King's Supper.*

WNYC—Franklin: Qt.; *Homage to George Washington;* **Bristow:** Arkadian Sym.

10:04 a.m./WQXR-AM/FM—Milhaud: *Scaramouche;* **Stravinsky:** Sonata for 2 Pianos; **Debussy:** *En blanc et noir.*

11:00 a.m./WNCN—Sibelius: *The Tempest:* Suite No. 1.

11:04 a.m./WQXR-AM/FM—Haydn: Oboe Cto. in C; **Delius:** *Florida Suite;* **Rimsky-Korsakov:** *May Night:* Ov.

11:05 a.m./WNYC—Paine: *As You Like It:* Ov.; **Beach:** Sym. in e.

12:00/WNCN—Janácek: *Taras Bulba;* **Pirené:** Konzertstück for Harp, Op. 39.

WNYC—Griffes: *Roman Sketches;* **Farwell:** *The Gods of the Mountain;* **Rorem:** *Eagles.*

12:05/WQXR-AM/FM—Copland: *Appalachian Spring;* **Weber:** Concertino in c for Clarinet and Orch.

1:00/WNCN—Tchaikovsky: Sym. No. 5 in e, Op. 64; **Schubert:** Impromptu in G-Flat, Op. 90, No. 3.

WNYC—Harris: Sym. No. 3; **Gould:** Viola Cto.

1:30/WQXR-AM/FM—"The Texaco Metropolitan Opera Broadcast." **Puccini:** *Turandot* (Dimitrova, Mitchell, Martinucci/Santi).

5:00/WNCN—Altenburg: Cto. for 7 Trumpets in C; **Manfredini:** Cto. in C, Op. 3, No. 12.

5:05/WQXR-AM/FM—Mendelssohn: Concert Piece in d for Clarinet and Bassett Horn; **Barber:** Adagio for Strings.

6:00/WNCN—Haydn: Sym. No. 87 in A.

6:05/WQXR-AM/FM—Bach: Suite No. 3 in D; **Liszt:** *Orpheus.*

8:04/WQXR-AM/FM—The Cleveland Orchestra. Gerd Albrecht, conductor. **Beethoven:** *Leonore:* Ov. No. 2; **Schubert:** Sym. No. 4 in c, "Tragic"; **Zemlinsky:** "Lyric" Sym.

9:00/WNCN—"Saturday Night Opera." **Mascagni:** *Cavalleria Rusticana* (Obraztsova, Gall, Domingo, La Scala Orch./Prêtre); **Leoncavallo:** *I Pagliacci* (Stratas, Domingo, Pons, La Scala Orch./Prêtre).

Sun., Feb. 14

10:00 a.m./WNCN—"Classic Guitar." **Haydn:** Cto. for Guitar No. 4 in F; **Boccherini:** Guitar Qnt. in d.

WNYC—Paine: *The Tempest;* **Foote:** Piano Trio in c, Op. 5; **MacDowell:** *Hamlet and Ophelia.*

11:00 a.m./WNCN—Wagner: *Tannhäuser;* **Vieuxtemps:** Konzertstück, "Fantasia Appassionata," Op. 35.

WNYC—Thomson: Piano Sonata No. 3.

12:00/WNCN—Delius: *Songs of Farewell;* **Traditional:** English Folk Songs: *The Lover's Ghost.*

1:00/WNCN—Chicago Symphony Orchestra. James Conlon, conductor; pianist Emanuel Ax. **Beethoven:** *Leonore:* Ov. No. 3 in C, Op. 72; Cto. for Piano No. 3 in f, Op. 37; Sym. No. 7 in A, Op. 92.

WNYC—Schickele: Qt; **Bolcom:** Sonata No. 2; **Kern:** *Silver Linings.*

1:04/WQXR-AM/FM—Mozart: Horn Cto. No. 4 in E-Flat; **Sibelius:** Sym. No. 2 in D.

3:00/WNCN—Fauré: *Pénélope:* Prelude; **Ravel:** *Daphnis et Chloé:* Suite No. 1.

3:04/WQXR-AM/FM—The New York Philharmonic. Kent Nagano, conductor; pianist Bella Davidovich. **G. Benjamin:** *Ringed by the Flat Horizon;* **Chopin:** Piano Cto. No. 2 in f; **Bartok:** *The Wooden Prince.*

4:00/WNCN—Various: *Dances of the Renaissance;* **Tchaikovsky:** *Romeo and Juliet.*

5:00/WNCN—Chabrier: *Gwendoline:* Ov.; **Devienne:** Sonata No. 1 in C for Bassoon and Fortepiano, Op. 24.

6:00/WNCN—Gershwin: *Porgy and Bess;* **Donizetti:** *L'Elisir d'Amore.*

8:00/WNCN—Berlioz: *Romeo and Juliet,* Op. 17, "Love Scene"; **Rameau:** *L'Egyptienne; Musette en rondeau.*

8:05/WQXR-AM/FM—"Met Life Opera House." **Mascagni:** *L'amico Fritz* (Pavarotti, Freni, Sardinero, Royal Opera House Orch./Gavazzeni); **Pergolesi:** *La serva padrona* (Farakas, Gregor, Royal Opera House Orch./Nemeth).

9:00/WNCN—Prokofiev: *Romeo and Juliet,* Op. 64, Suite No. 1, Scene 6; **Beethoven:** Qt. No. 10 in E-Flat, Op. 74, "Harp."

Mon., Feb. 15

3:00/WNCN—Saint-Saëns: *Carnival of the Animals:* "The Swan"; **Albeniz:** *Rapsodia española.*

4:00/WNCN—Leclair: Sonata for Flute and Continuo in G, Op. 9, No. 7; **Wagner:** *Die Meistersinger:* Prelude.

WNYC—"Americathon '88." A 7-hour live broadcast from the Juilliard School.

4:04/WQXR-AM/FM—Mozart: Horn Cto. No. 2 in E-Flat; **Fauré:** *Barcarolles:* Nos. 3 and 4; **Beethoven:** *The Consecration of the House:* Ov.

5:00/WNCN—Sibelius: *Rakastava,* Op. 14; **Haydn:** Sonata for Piano No. 50 in D.

6:00/WNCN—Liszt: Transcendental Etudes Nos. 5 and 6; **Ysaye:** *Chant d'hiver* for Violin and Orch., Op. 15.

8:05/WQXR-AM/FM—Mozart: March in D; **Chopin:** Piano Cto. No. 1 in e.

9:00/WNCN—Stravinsky: *Petrouchka;* **W. F. Bach:** Duo for 2 Flutes in G.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Andrew Davis, conductor; pianist Malcolm Lowe. **Mozart:** *La Clemenza di Tito:* Ov.; **Beethoven:** Piano Cto. No. 4 in G; **Chausson:** *Poeme;* **Stravinsky:** *Pulcinella Suite.*

Tue., Feb. 16

3:00/WNCN—Haydn: Qt. in E, Op. 2, No. 2; **Ravel:** *Le Tombeau de Couperin.*

4:00/WNCN—Paganini: *I Palpiti,* Op. 13; **Beethoven:** Rondo for Piano in G, Op. 51, No. 2.

WNYC—Merikanto: *Largo misterioso.*

4:04/WQXR-AM/FM—Debussy: Sonata for Violin and Piano; **Vivaldi:** Flute Cto. in D, Op. 10.

5:00/WNCN—Dvorak: *Prague Waltzes;* **Zelenka:** *Hipocondrie.*

6:00/WNCN—Mozart: Sym. No. 23 in D; **Prokofiev:** "Ov. on Hebrew Themes," Op. 34.

7:30/WNYC—The Minnesota Orchestra. Kazuyoshi Akiyama, conductor. **Takemitsu:** *Winter;* **Mendelssohn:** Sym. No. 3; **Beethoven:** Piano Cto. No. 4.

8:05/WQXR-AM/FM—Haydn: Sym. No. 104 in D, "London"; **Smetana:** *Haakon Jarl.*

9:00/WNCN—Svendsen: Sym. No. 2 in B-Flat, Op. 15; **Handel:** Cto. for Organ No. 13 in F, "The Cuckoo and the Nightingale."

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Yuri Temirkanov, conductor. **Stravinsky:** *Petrouchka:* Suite; **Tchaikovsky:** "Manfred" Sym.

9:30/WNYC—Sauguet: *Suite Royale;* **Jarrett:** *Book of Ways.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, February 10–12 and 15–16

2 **WCBS**
975-4321
4 **WNBC**
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11 **WPIX**
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13 **WNET**
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21 **WLIW**
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H **HBO**
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M **CINEMAX**
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N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind.* Public affairs.
  Thu.: *Aprenda Ingles*
  Fri.: *Rangel Report*
  Mon.: *Insight*
  Tue.: *Carrascolendas*
13 *Learn to Read*
H Mon.: **Movie:** *Oliver Twist*
M Fri.: **Movie:** *For Ti*
S Wed.: **Movie:** *Kojak: The Belarus Files*

6:10 a.m.
H Tue.: *Supermom's Daughter*
M Tue.: **Movie:** *Appointment in Berlin*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Smurfs*
13 *New Jersey News* (except Mon.)
  Mon.: *Body Watch*
H Wed.: *Supermom's Daughter*
M Mon.: **Movie:** *The Aurora Encounter*
S Fri.: **Movie:** *The Thief Who Came to Dinner*
  Tue.: *The Secret Life of T.K. Dearing*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Thundercats*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Thu.: *The Adventures of Professor Beethoven*
  Fri., Tue.: *Seabert*
M Wed.: **Movie:** *Back to School*
  Thu.: **Movie:** *The Loves of Carmen*
S Thu.: *The Almost Royal Family*
  Mon.: **Movie:** *A Hard Day's Night*

7:30 a.m.
5 *Bugs and Porky*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers*
H *Fraggle Rock*
M Fri.: **Movie:** *Pennies From Heaven*
  Tue.: **Movie:** *That's Life!*
S Tue.: *Brother Tough*

8:00 a.m.
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Uphill All the Way*
  Thu.: **Movie:** *Shanghai Surprise*
  Fri.: **Movie:** *The Other Woman*
  Mon.: **Movie:** *Haunted Honeymoon*
  Tue.: **Movie:** *The Beniker Gang*
M Mon.: **Movie:** *Hunk*
S Wed.: **Movie:** *Crocodile Dundee*
  Thu.: *The Valentine's Day That Almost Wasn't*
  Tue.: *Shelley Duvall's Tall Tales & Legends:* "Ponce de Leon"

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
S Thu.: **Movie:** *Mannequin*
  Fri.: **Movie:** *The Elm-Chanted Forest*
  Mon.: **Movie:** *My American Cousin*

8:45 a.m.
M Thu.: **Movie:** *Son of Kong*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Mork & Mindy*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *'night Mother*
  Fri.: *Crazy About the Movies:* "James Dean"
S Tue.: *Julian Lennon*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop*
31 *Body Electric*
H Wed.: **Movie:** *Nightwing*
  Mon.: **Movie:** *Hockey Night*
  Tue.: **Movie:** *Restless Natives*
M Tue.: **Movie:** *The Mountain Road*

9:45 a.m.
H Fri.: *Barbra Streisand: One Voice*

10:00 a.m.
2 *Blackout*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Marcus Welby, M.D.*
11 *Tony Randall Show* (except Thu., Fri.)
  Thu.: *At the Movies*
  Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
  Thu.: *Images/Imagenes*
  Fri.: *Black and White*
  Mon.: *All About TV*
  Tue.: *Cityscope*
H Thu.: **Movie:** *Spies Like Us*
M Thu.: **Movie:** *Nightside*
  Fri.: **Movie:** *Happy Land*
  Mon.: **Movie:** *King Kong*
S Wed.: **Movie:** *Father's Little Dividend*
  Thu.: **Movie:** *Speedway*
  Fri.: **Movie:** *Green Fire*
  Mon.: **Movie:** *Cattle King*
  Tue.: **Movie:** *The Prisoner of Zenda*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Alice*
31 Wed.: *Ask Congress*
  Thu.: *World Chronicle*
  Fri.: *Tony Brown*
  Mon.: *Globe Watch*
  Tue.: *State of the Arts*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Charlie's Angels*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Rhoda*
31 Wed.: *Wildside*
  Thu.: *Hello Jerusalem*
  Fri.: *Complete Gilbert and Sullivan*
  Mon.: *Faces of Japan*
  Tue.: *Broadway Magazine*
H Fri.: **Movie:** *The Candidate*
  Mon.: **Movie:** *Quarterback Princess*
  Tue.: **Movie:** *Nothing in Common*
M Wed.: *Crazy About the Movies:* "Natalie Wood"

11:15 a.m.
M Fri.: **Movie:** *The Heart Is a Lonely Hunter*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
11 *Best Talk in Town*
31 Wed.: *Folkways*
  Thu.: *Adam Smith*
  Mon.: *American Art Forum*
  Tue.: *Here's to Your Health*
H Wed.: **Movie:** *Where the River Runs Black*
M Thu.: **Movie:** *Kismet*
  Tue.: **Movie:** *Diamond Head*
S Wed.: *Comedy Spotlight*
  Mon.: **Movie:** *Mannequin*

NOON
2 News
4 *Super Password*
5 *Kojak*
7 *Ryan's Hope*
9 News
11 *Odd Couple*
31 Wed.: *Black Forum*
  Thu.: *Economics U.S.A.*
  Mon.: *Making of the Continents*
  Tue.: *Television*
H Thu.: *The Movie Makers*
M Wed.: **Movie:** *Act of Violence*
  Mon.: **Movie:** *Airplane!*
S Thu.: **Movie:** *The Longshot*
  Fri.: **Movie:** *Like Normal People*
  Tue.: **Movie:** *Crocodile Dundee*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *Look What's Happened to Rosemary's Baby* (1976). Ruth Gordon.
  Thu.: **Movie:** *Freebie and the Bean* (1974). Alan Arkin.
  Fri.: **Movie:** *Found Money* (1983). Dick Van Dyke.
  Mon.: **Movie:** *King Kong* (1976). Jessica Lange.
  Tue.: **Movie:** *Take This Job and Shove It* (1981). Robert Hayes.
31 Wed.: *European Journal*
  Thu.: *Personal Finances*
  Fri.: *Computer Works*
H Thu.: **Movie:** *The Beniker Gang*
  Mon.: **Movie:** *Girls Just Want to Have Fun*
S Wed.: **Movie:** *My American Cousin*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Inspector Morse*
  Thu.: *Upstairs, Downstairs*
  Fri.: *The Write Course*
  Mon.: *The Brain*
  Tue.: *Masterpiece Theatre: Fortunes of War*
H Fri.: **Movie:** *The Great Gatsby*
  Tue.: *Barbra Streisand: One Voice*
S Mon.: **Movie:** *Amadeus*

1:30
2 *Bold and the Beautiful* (except Mon.)
  Mon.: **Basketball:** Atlanta vs. Chicago (concludes at 4, approx.)
9 *Love Connection*
31 Fri.: *American Adventure*
H Wed.: **Movie:** *Enemy Mine*
M Thu.: **Movie:** *Knights and Emeralds*
  Fri.: **Movie:** *Ordeal by Innocence*
  Mon.: *From Star Wars to Jedi*
  Tue.: **Movie:** *The Gig*
S Thu.: **Movie:** *Enemy Mine*

2:00
2 *As the World Turns* (except Mon.)
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Madeleine Cooks*
  Thu.: *Candidates '88*
  Fri.: *America: The Second Century*
  Tue.: *Voices & Visions*
H Thu.: **Movie:** *Quarterback Princess* (cc)
  Mon.: **Movie:** *Shanghai Surprise*
M Wed.: **Movie:** *Tonight and Every Night*
S Wed.: **Movie:** *Kojak: The Belarus Files*
  Fri.: **Movie:** *The Thief Who Came to Dinner*
  Tue.: **Movie:** *Uncle Tom's Cabin*

2:15
H Tue.: **Movie:** *Quicksilver*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Spiral Zone*
13 *French Chef*
31 Wed.: *Creative Living*
  Fri., Mon.: *This Old House*

2:45
M Mon.: **Movie:** *Back to School*

3:00
2 *Guiding Light* (except Mon.)
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
M Thu.: **Movie:** *The Lightship*
  Fri.: **Movie:** *Bill Cosby Himself*
  Tue.: **Movie:** *The Desperadoes*

3:30
5 *Flintstones*
11 *G.I. Joe*
13 *Mister Rogers*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: *Supermom's Daughter*
  Thu.: *One Too Many*
  Fri.: *Workshop #3*
M Wed.: **Movie:** *Diamond Head*
S Thu.: *The Horrible Secret*

4:00
2 *Superior Court*
4 *Donahue*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Eight Is Enough*

13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 *Sesame Street*
H Fri.: **Movie:** *Haunted Honeymoon*
Mon.: **Movie:** *Enemy Mine*
Tue.: *One Too Many*
S Wed.: *Shelley Duvall's Tall Tales & Legends*
Thu.: *The Valentine's Day That Almost Wasn't*
Fri.: *Crazy Carlita*
Mon.: *Do Me a Favor*
Tue.: *Horrible Secret*

4:30
2 *People's Court*
5 *Ducktales*
31 *3-2-1 Contact*
H Wed.: *Shipwreck!*
Thu.: **Movie:** *The Outlaw Josey Wales*
M Thu.: **Movie:** *American Anthem*
Mon.: **Movie:** *Mannequin*
Tue.: **Movie:** *Kismet*
S Thu.: *The Secret Life of T.K. Dearing*
Fri.: **Movie:** *The Elm-Chanted Forest*
Tue.: *Shelley Duvall's Tall Tales & Legends*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Tue.: *Supermom's Daughter*
M Fri.: *Crazy About the Movies:* "James Dean"
S Wed.: *Do Me a Favor*
Mon.: **Movie:** *My American Cousin*

5:30
2 News
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Fri.: *Josie*
M Wed.: **Movie:** *That's Life!*
S Thu.: *The Almost Royal Family*
Tue.: *Brother Tough*

5:45
31 *News From City Hall*

Weeknights, February 10–12 and 15–16

WED., FEB. 10

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Rockschool*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Crocodile Dundee*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
H **Movie:** *Guilty Conscience*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Elephant World"
M *The Actors: Jack Lemmon*

8:00
2 *Law and Harry McGraw*
4 *Highway to Heaven*
5 **Movie:** *The Taking of Pelham One Two Three* (1974). Robert Shaw. Outstanding thriller about four men who hold passengers on a subway train hostage; marvelous performances and first-rate editing.
7 *Perfect Strangers*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *National Geographic Special:* "Australia." A rare look at the culture of Australian Aborigines.
31 *Dark Shadows*
H **Movie:** *Where the River Runs Black*
M **Movie:** *The Odd Couple*
N **Movie:** *Steaming*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Metroline Special:* "The Bronx." Part II of a 2-part special that looks at the South Bronx and efforts to improve conditions in the area.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *A Year in the Life*
7 *Hooperman*
9 *Benny Hill Special*
11 **Movie:** *Forced Vengeance* (1982). Chuck Norris.
13 *American Playhouse: Lemon Sky*
21 *Andrea Doria: The Final Chapter.* An underwater salvage team searches for the treasure from the sunken luxury liner Andrea Doria.
31 *Spyship*
S **Movie:** *Aliens*

9:30
7 *Slap Maxwell*

10:00
2 *The Equalizer*
4 *St. Elsewhere*
5 9 News
7 *Dynasty*
31 *Kwitny Report*
H *The Hitchhiker*
M **Movie:** *The China Syndrome*
N **Movie:** *Night of the Iguana*

10:30
21 *Houdini.* A fascinating documentary that examines the life and career of magician and illusionist Harry Houdini.
31 *Addicted Brain*
H *Jackie Mason on Broadway*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Morton Downey Show*
13 *Cissy Houston: Sweet Inspiration*
21 *Are You Being Served?*
31 *Eye on Dance:* "Dance Companies—Comparisons and Contrasts." The difference between the New York City Ballet and the American Ballet Theater in terms of policies and performance styles; guests include Robert La Fosse and Lisa de Ribere.

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Butterflies*
31 *Broadway Magazine*
H **Movie:** *Enemy Mine*
S **Movie:** *The First Nudie Musical*

11:35
2 *Adderly*

MIDNIGHT
7 **Movie:** *The Sins of Dorian Gray* (1983). Anthony Perkins.
9 *Entertainment Tonight*
11 *Star Trek*
13 *Tales of the Unknown South*
21 *Long Island Report*
N **Movie:** *Come Have Coffee With Us*

12:05 a.m.
M **Movie:** *In the Shadow of Kilimanjaro*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *Nova*

12:45 a.m.
2 **Movie:** *Split Image* (1982). Michael O'Keefe.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:15 a.m.
S **Movie:** *Critical Condition*

1:20 a.m.
H **Movie:** *Blind Date*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
M **Movie:** *Foreplay*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Captains of the Clouds* (1942). James Cagney.
7 News
9 *Home Shopping*
11 *Streets of San Francisco*

2:05 a.m.
2 News

2:30 a.m.
7 **Movie:** *Revenge Is My Destiny* (1971). Chris Robinson.
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Nature*
S **Movie:** *H.O.T.S.*

3:05 a.m.
H **Movie:** *Reform School Girls*

3:15 a.m.
M **Movie:** *Rabid*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
11 *Harry O*
13 *Innovation*

4:25 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Voices & Visions*

4:45 a.m.
H *The Hitchhiker*
S *Brothers*

4:50 a.m.
M **Movie:** *The Odd Couple*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:15 a.m.
H **Movie:** *Dead and Buried*
S **Movie:** *My American Cousin*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., FEB. 11

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Advise and Consent*
S **Movie:** *Mannequin*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *Shanghai Surprise*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Deserts"

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *The Evil That Men Do* (1984). Charles Bronson.
7 *The Charmings*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America*
31 *Dark Shadows*
N **Movie:** *A Streetcar Named Desire*
S **Movie:** *Black Widow*

8:30
4 *A Different World*
7 **Movie:** *Star Trek II: The Wrath of Khan* (1982). William Shatner.
9 *Entertainment Tonight*
13 *Currents:* "Hablas Inglas?" A look at the movement to make English the official language in the U.S.
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
9 *Benny Hill Special*
11 **Movie:** *Telefon* (1977). Lee Remick.
13 *National Geographic Special:* "Australia"
21 31 *Mystery!: Inspector Morse.* John Thaw portrays the brilliant and unconventional detective of the Colin Dexter novels.
H **Movie:** *Stewardess School*
M **Movie:** *The Name of the Rose*

9:30
4 *Night Court*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *Voices & Visions:* "Langston Hughes"
21 *Nanny*
31 *Masterpiece Theatre: Fortunes of War*
S *Jimmy Walker Special*

10:15
N **Movie:** *Les Comperes*

10:30
H **Movie:** *Spies Like Us*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Morton Downey Show*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Video Music Box*
S **Movie:** *Detective School Dropouts*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*
M **Movie:** *The Omega Syndrome*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *Telethon* (1977). Polly Bergen.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Bliss*

12:15 a.m.
H *A 60's Reunion With Bill Graham*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
13 *You Gotta Have Art:* "The Stone Carvers"
21 *Brown Sugar:* "The Depression Years." Examines black female performers who made their mark during the 1930s; includes film clips of Billie Holiday, Ethel Waters, Hattie McDaniel, and Marian Anderson.

12:40 a.m.
S **Movie:** *Enemy Mine*

12:45 a.m.
2 **Movie:** *High School U.S.A.* (1983). Michael J. Fox.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:05 a.m.
M **Movie:** *Cyclone*

1:15 a.m.
H **Movie:** *To Live and Die in L.A.*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *Each Dawn I Die* (1939). James Cagney.
9 *Home Shopping*
11 *Streets of San Francisco*

2:05 a.m.
2 News

2:10 a.m.
7 News

2:30 a.m.
13 *Profiles of Nature*

2:35 a.m.
M *Private Practices: The Story of Sex*
S **Movie:** *James Joyce's Women.*

2:40 a.m.
7 **Movie:** *Street People* (1976). Roger Moore.

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*

13 *Television*

3:15 a.m.
H **Movie:** *Stewardess School*

3:30 a.m.
4 *Matchmaker*

3:55 a.m.
M **Movie:** *Crystal Heart*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *Harry O*
13 *Innovation*

4:05 a.m.
S **Movie:** *Liz*

4:30 a.m.
4 *New Wilderness*
7 *The Avengers*
13 *Eyes on the Prize*

4:45 a.m.
H **Movie:** *The Outlaw Josey Wales*

5:00 a.m.
4 *Slim Cooking*
11 *Twilight Zone*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Metroline*
S *The Secret Life of T.K. Dearing*

FRI., FEB. 12

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Nature Watch*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Quicksilver*
M **Movie:** *Track of the Cat*
S **Movie:** *Like Normal People*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Lost World of the Dinka." Visits the Dinka tribe of the Sudd Swamp in the Sudan.

8:00
2 *Beauty and the Beast*
4 **Special:** *Magic in the Magic Kingdom*
5 **Movie:** *The Hot Rock* (1972). Robert Redford.
7 *Full House*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "Leopard"
31 *Washington Week in Review*
H **Movie:** *Eye of the Tiger*
M **Movie:** *Jumpin' Jack Flash*
N **Movie:** *Mr. Love*
S **Movie:** *Trading Places*

8:30
7 *Mr. Belvedere*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 *Dallas*
4 *Miami Vice*
7 *The Thorns*
9 *Benny Hill Special*
11 **Movie:** *Someone Is Watching Me* (1978). David Birney.
13 *Great Performances: Don Giovanni.* American bass-baritone Samuel Ramey sings the title role in Mozart's famous opera; conductor Herbert von Karajan leads the Vienna Philharmonic in this classic that also features Kathleen Battle; simulcast over WNCN-FM.
21 *In Search of the Trojan War*
31 **Movie:** *Doctor Who*

9:30
7 *Sledge Hammer!*
H **Movie:** *Sudden Death*

9:45
N **Movie:** *Ran*

10:00
2 *Falcon Crest*
4 **Premiere:** *Sonny Spoon.* Mario Van Peebles stars as an unorthodox detective who solves cases in highly original ways.
5 9 News
7 *20/20*
21 *Eyes on the Prize: America's Civil Rights Years*—"No Easy Walk, 1961–1963." Focuses on three cities where mass demonstrations developed into powerful protest vehicles.
M **Movie:** *Pretty Smart*
S *It's Garry Shandling's Show*

10:30
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Morton Downey Show*
21 *Wall $treet Week*
31 *World TV Presents*
H **Movie:** *No Mercy*
S *Super Dave*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week in Review*
M **Movie:** *She's 19 and Ready*
S **Movie:** *48 HRS.*

11:35
2 *Top of the Pops*

MIDNIGHT
7 **Movie:** *The Hustler* (1961). Paul Newman, Jackie Gleason. Newman is superb as a pool hustler who challenges the legendary Minnesota Fats; Academy Award winner for best cinematography.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
13 *Hot Chocolate*
21 **Movie:** *The Gracie Allen Murder Case* (1939). Gracie Allen.
N **Movie:** *Dark Waters*

12:35 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.

12:50 a.m.
H *Comedy Hour*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
13 *Monty Python*
M **Movie:** *Augustine*

1:15 a.m.
S **Movie:** *Class of Nuke 'Em High*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*
M **Movie:** *Stand by Me*

1:45 a.m.
2 *Win, Lose, or Draw*

1:55 a.m.
H **Movie:** *Purple Rain*

2:00 a.m.
5 **Movie:** *Edge of Darkness* (1943). Errol Flynn.
9 **Movie:** *Waterloo Bridge* (1940). Robert Taylor.
11 *Dempsey and Makepeace*

2:15 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
13 *Profiles of Nature*

2:35 a.m.
7 News

2:45 a.m.
2 **Movie:** *Savage* (1972). Barbara Bain.
S **Movie:** *Trading Places*

3:00 a.m.
4 *Wil Shriner Show*
11 *Streets of San Francisco*
13 **Movie:** *Tiger Shark* (1932). Edward G. Robinson.

3:05 a.m.
7 **Movie:** *The Wild Party* (1975). James Coco.
M **Movie:** *Men*

3:50 a.m.
H **Movie:** *Eye of the Tiger*

4:00 a.m.
4 *Hit Squad*
9 **Movie:** *Strange Cargo* (1940). Clark Gable.
11 *Harry O*

4:30 a.m.
2 *Newsmakers*
4 *Matchmaker*
13 **Movie:** *The Last Gangster* (1937). Edward G. Robinson.

4:50 a.m.
2 **Movie:** *The Dream Makers* (1975). John Astin.
M **Movie:** *Jumpin' Jack Flash*
S *Crazy Carlita*

5:00 a.m.
4 *New Record Guide*
7 *The Avengers*
11 *U.S. Farm Report*

5:15 a.m.
S *It's Garry Shandling's Show*

5:25 a.m.
H *Barbra Streisand: One Voice*

5:30 a.m.
4 *New Wilderness*
5 *New Monkees*
11 News

MON., FEB. 15

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Wild America:* "The Wolf and the Whitetale"
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Welcome Home, Part I*
M **Movie:** *Space Camp*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 **Special:** *An 1830's View of the Constitution*
S **Movie:** *A Hard Day's Night*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Air Traffic Control"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *Alf*
5 **Movie:** *Popeye* (1980). Robin Williams.
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *Evening Magazine*
11 **Movie:** *Ragtime* (1981). James Cagney.
21 *Television:* "News: The Power of Pictures"
31 *Dark Shadows*
H **Movie:** *Teachers*
M **Movie:** *Hunk*
N **Movie:** *Marianne and Julianne*
S **Movie:** *Mannequin*

8:30
2 *Designing Women*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Return of the Desperado* (1987). Robert Foxworth.
9 *Morton Downey Show*
13 *Television*
21 *Phenomenal World:* "Flowers Are Forever." A unique perspective of the beautiful plants that brighten the world; also, "Galapagos." Explores this unique chain of islands.
31 *All the World's a Stage:* "Enter Dionysus—The Greek Theater." Examines the great passion the Greeks had for theater.

9:30
2 *Frank's Place*
S *Showtime Coast to Coast*

10:00
2 *Wiseguy*
5 9 News
13 *Eyes on the Prize:* "No Easy Walk: 1961–1963"
21 *National Geographic Special:* "Australia"
31 *Alberta Hunter: My Castle's Rockin'.* Looks at the long and colorful career of the noted jazz singer; includes classic recordings, rare film footage, and interviews with family and friends.
H *Tanner '88: The Dark Horse*
M **Movie:** *Airplane!*
N **Movie:** *The Mission*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*
31 *Love Song for Miss Lydia.* An elderly woman takes in a gentleman boarder who rekindles her thoughts of love.
H **Movie:** *Shanghai Surprise*
S **Movie:** *Heartburn*

11:30
4 *Best of Carson*
5 *Best of the Late Show*
7 **Special:** *Olympic Winter Games*
11 *The Honeymooners*
21 *TV Classics*
M **Movie:** *Mannequin*

11:35
2 *Hunter*

MIDNIGHT
7 *Nightline*
9 *Entertainment Tonight*
11 *Star Trek*
13 *Mystery!: Inspector Morse*
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *Hell Boats* (1970). Elizabeth Shepherd.
9 *Truth or Consequences*
21 *In Search of the Trojan War*
N **Movie:** *As Young as You Feel*

12:40 a.m.
H **Movie:** *To Live and Die in L.A.*

12:45 a.m.
2 **Movie:** *One Police Plaza* (1986). Robert Conrad.

1:00 a.m.
5 *Natural Weight Loss*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*
M **Movie:** *Liz*
S **Movie:** *Friday the 13th Part VI*

1:30 a.m.
4 11 News
5 *Keys to Success*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Clock* (1945). Judy Garland. Charming love story of a soldier and a working girl who meet, fall in love, and marry during his 24-hour leave; beautifully directed by Vincente Minnelli.
9 *Home Shopping*
11 *Streets of San Francisco*

2:05 a.m.
2 News

2:20 a.m.
M **Movie:** *A Nightmare on Elm Street Part 2*

2:25 a.m.
7 News

2:30 a.m.
13 *Profiles of Nature*
S **Movie:** *The First Nudie Musical*

2:40 a.m.
H **Movie:** *No Mercy*

2:55 a.m.
7 **Movie:** *Checkered Flag or Crash* (1977). Joe Don Baker.

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Nova*

3:30 a.m.
4 *Matchmaker*

3:50 a.m.
M **Movie:** *Back to School*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *Harry O*
13 *Innovation*

4:15 a.m.
S **Movie:** *The Apprenticeship of Duddy Kravitz*

4:30 a.m.
4 *New Wilderness*
13 *Masterpiece Theatre: Fortunes of War*
H **Movie:** *Bloodbrothers*

5:00 a.m.
4 *Slim Cooking*
7 *Branded*
11 *Twilight Zone*

5:30 a.m.
4 *Getting in Touch*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Currents*
M *Comedy Experiment*

TUE., FEB. 16

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Degrassi Junior High*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *The Other Woman*

S *The Secret Life of T.K. Dearing*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *First Steps*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
S *Julian Lennon*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *48 Hours*
4 *Matlock*
5 **Movie:** *Johnny Dangerously* (1984). Michael Keaton, Maureen Stapleton.
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova:* "Land of the Polar Bears"
31 *Dark Shadows*
H **Movie:** *The Outlaw Josey Wales*
M **Movie:** *Crystal Heart*
N **Movie:** *Steaming*
S **Movie:** *Uncle Tom's Cabin*

8:30
9 *Entertainment Tonight*
13 *Innovation:* "Is Anybody Out There?" Explores the ongoing search for extraterrestrial life in the universe; includes interviews with Princeton University physicists who discuss their theories about intelligent life in our galaxy.
31 *Eastenders*

9:00
2 *Jake & the Fatman*
4 *Hunter*
9 *Morton Downey Show*
11 **Movie:** *Don't Go to Sleep* (1982). Dennis Weaver.
13 *Nova*
21 *Explore:* "Wolves of Freedom"
31 *Target*

10:00
2 *Cagney & Lacey*
4 **Special:** *New Hampshire Primary Coverage*
5 9 News
13 *Frontline:* "Your Flight Is Canceled." The air traffic dilemma inside Atlanta Airport.
21 *Voices & Visions:* "Walt Whitman." Portrait of the first major poet to create a truly American vision and style.
31 *Open All Hours*
M **Movie:** *Men*
N **Movie:** *The Tempest*
S **Movie:** *Crocodile Dundee*

10:15
H *Jackie Mason on Broadway*

10:30
31 *The Two Ronnies*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Intercom:* "Blacks and the Constitution." A panel discussion on the historical treatment of blacks with regard to the U.S. Constitution.
21 *Are You Being Served?*
31 *World TV Presents*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 **Special:** *Olympic Games*
11 *The Honeymooners*
21 *To the Manor Born*
H **Movie:** *Eye of the Tiger*

11:35
2 *News Special*

11:40
S *Comedy Spotlight*

11:45
M **Movie:** *Woodstock*

MIDNIGHT
2 **Movie:** *Death of a Soldier* (1986). James Coburn.
7 *Nightline*
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
N **Movie:** *La Chevre*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *The Triangle Factory Fire* (1978). Tom Bosley.
9 *Truth or Consequences*
21 *Television*

12:45 a.m.
S **Movie:** *48 HRS.*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:05 a.m.
H **Movie:** *Sno-Line*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Wil Shriner Show*
5 **Movie:** *The Courage of Lassie* (1946). Elizabeth Taylor.
9 *Home Shopping*
11 *Streets of San Francisco*

2:05 a.m.
2 News

2:25 a.m.
7 News
S **Movie:** *H.O.T.S.*

2:30 a.m.
13 *Profiles of Nature*

2:40 a.m.
H **Movie:** *Fever Pitch* (cc)

2:45 a.m.
M **Movie:** *The Name of the Rose*

2:55 a.m.
7 **Movie:** *Lovey* (1978). Jane Alexander.

3:00 a.m.
4 *Hit Squad*
11 *Streets of San Francisco*
13 *Odyssey:* "Seeking the First Americans." Archaeologists from around the country search for clues to the identity of the first people to walk on the American continent.

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *Harry O*
13 *Innovation*

4:05 a.m.
S **Movie:** *The Joy of Flying*

4:20 a.m.
H **Movie:** *Sudden Death*

4:30 a.m.
4 *New Wilderness*
13 *Upstairs, Downstairs*

5:00 a.m.
4 *Slim Cooking*
7 *Branded*
11 *Twilight Zone*
M **Movie:** *Not Quite Paradise*

5:30 a.m.
4 *Getting in Touch*
5 *Kid Video*
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*
S *The Horrible Secret*

Weekend, February 13–14

SAT., FEB. 13

6:00 a.m.
4 *Joy of Gardening*
5 *Love Your Skin*
7 *World of Photography*
9 News
11 *Christian Science*
13 *Economics U.S.A.*
S **Movie:** *Clue*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
13 *New Jersey News*
H **Movie:** *Nightwing*

6:40 a.m.
M *Steve Allen's Golden Age of Comedy*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Family*
7 *Uncle Waldo*
11 *Bravestarr*
13 *Frontline*
21 *Personal Finance*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Bravestarr*
M **Movie:** *Labyrinth*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Focus on Britain*
7 *Little Clowns*
11 *Hee Haw*
13 *Adam Smith*
21 *Business File*
S **Movie:** *Malaya*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
11 *Puttin' On the Hits*
13 *Wall $treet Week*
H **Movie:** *The Seven Magnificent Gladiators*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *America: The Second Century*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*
M **Movie:** *Mannequin*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters I*
9 *Fan Club*
11 *Soul Train*
13 *Firing Line*
21 *Planet Earth*
31 *Body Electric*
H **Movie:** *The Far Pavilions, Part I*
S **Movie:** *The Impossible Years*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters II*
9 *America's Top Ten*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *What's Happening?*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown's Journal*
21 *Brainstormers*
31 *Video Music Box*
M **Movie:** *Rappin'*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
5 *Too Close for Comfort*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Teen Wolf*
4 *Foofur*
5 *Charlie's Angels*
7 *Animal Crack-ups*
9 *It's Dance*
11 Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
H **Movie:** *Where the River Runs Black*
S **Movie:** *Ernest Goes to Camp*

12:30
2 *Galaxy High*
4 *I'm Telling*
7 *Health Show*
21 *This Old House*
M **Movie:** *Nothing Personal*

1:00
2 *Sports Saturday*
4 *Young People's Special*
5 **Movie:** *A Day at the Races* (1937). The Marx Brothers.
7 *Professional Bowlers Tour*
9 *New American Bandstand*
11 **Movie:** *Omen III: The Final Conflict* (1981). Don Gordon.
13 *Motorweek*
21 *Frugal Gourmet*
31 *Images/Imagenes*

1:30
4 *War of the Stars*
13 *Take Charge!*
21 *French Chef*
31 *In Black and White*
S **Movie:** *Except for Me and Thee*

2:00
2 **College Basketball:** Syracuse vs. Georgetown
4 *Heroes: Made in the U.S.A.*
9 *Buck Rogers*
13 *Hometime*
21 *Joy of Painting*
31 *Television:* "Comedy"
H *Supermom's Daughter*

2:30
4 *Wacky World of Sports*
7 **Special:** *Olympic Winter Games* (concludes at 5)
13 *This Old House*
21 *The Art of William Alexander*
M **Movie:** *Crazy About the Movies:* "Natalie Wood"

3:00
4 **College Basketball:** Louisville vs. N.C. State
5 **Movie:** *Troll* (1986). Michael Moriarty.
9 *Knightrider*
13 *Great Chefs of the West*
21 *Rod and Reel*
31 *Eyes on the Prize*
H **Movie:** *Spies Like Us*

3:30
11 Wrestling
13 *The Frugal Gourmet*
21 *Motorweek*
M **Movie:** *The Thief Who Came to Dinner*
S *The John Lennon Concert*

4:00
2 **College Basketball:** Providence vs. St. John's or Missouri vs. U.N.L.V.
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *All About TV*

4:30
11 *Charles in Charge*
21 *This Old House*
31 *Cityscope*
S **Movie:** *Help!*

5:00
4 **Golf:** Hawaiian Open (concludes at 6:30)
5 *Mission: Impossible*
7 *Wide World of Sports*
9 *A-Team*
11 *T and T*
13 *Innovation*
21 *Degrassi Junior High*
31 *Polish Rendezvous*
H **Movie:** *The Guns of Navarone*

5:30
11 *Bustin' Loose*
13 *Newton's Apple*
21 *Doctor Who*
M *The Actors: Jack Lemmon*

6:00
2 *The People*
5 *What's Happening Now?*
7 News
9 *A-Team*
11 *Star Trek: The Next Generation*
13 *Nature*
31 *European Journal*
M **Movie:** *The Odd Couple*
S **Movie:** *Clue*

6:30
2 4 7 News
5 *Small Wonder*
31 *Via Vienna*

7:00
2 News
4 *Fast Forward*
5 *Three's Company*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Cheers*
13 *Owl/TV*
31 *Computer Show*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Tales From the Darkside*
13 *Wild America*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Boys Will Be Boys*
7 **Special:** *Olympic Winter Games* (concludes at 11)
9 **Movie:** *The Return of Ben Casey* (1987). Vince Edwards.
11 **Movie:** *The Amityville Horror* (1979). James Brolin.
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Stripes*
M **Movie:** *Mannequin*
N **Movie:** *Julius Caesar*
S **Movie:** *Ernest Goes to Camp*

8:30
4 *227*
5 *Women in Prison*
21 *Keep It in the Family*

9:00
2 *Houston Knights*
4 **Special:** *Golden Girls*
5 *Beans Baxter*
13 *Mystery!: Inspector Morse*
21 *To the Manor Born*
31 *Secret Agent*

9:30
5 *Mr. President*

21 *Dad's Army*
M **Movie:** *Instant Justice*
S *The John Lennon Concert*

10:00
2 *West 57th*
4 *J.J. Starbuck*
5 9 News
13 *Film on Film:* "Charlie Chaplin"
21 *No Place Like Home*
31 *Blake's Seven*
H *Rodney Dangerfield*
N **Movie:** *Happily Ever After*

10:30
5 Sports
9 *Medical Journal*
11 News
21 *Butterflies*
S **Movie:** *King of the City*

11:00
2 4 7 News
5 *Taxi*
9 *Benny Hill*
11 **Movie:** *Caddyshack* (1980). Chevy Chase.
21 *Monty Python*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Stewardess School*

11:30
4 *Saturday Night Live*
5 **Movie:** *My Bloody Valentine* (1981). Paul Kelman.
7 News
9 **Special:** *Morton Downey After Dark*
13 **Movie:** *Coconuts* (1929). The Marx Brothers.
21 **Movie:** *Teahouse of the August Moon* (1956). Marlon Brando.
M **Movie:** *Used Cars*

11:45
2 *Wheel of Fortune*
7 **Movie:** *The Boys in Company C* (1978). Stan Shaw.

MIDNIGHT
N **Movie:** *Let's Make It Legal*

12:10 a.m.
S **Movie:** *Emmanuelle*

12:15 a.m.
2 *D.C. Follies*

12:30 a.m.
H **Movie:** *Hardbodies 2*

12:45 a.m.
2 *Dom DeLuise Show*

1:00 a.m.
4 *Showtime at the Apollo*
11 *Twilight Zone*
13 *American Playhouse*

1:15 a.m.
2 **Movie:** *Short Stories of Love* (1974). Bill Bixby.

1:25 a.m.
5 **Movie:** *Love Story* (1970). Ryan O'Neal, Ali MacGraw.
M **Movie:** *Stripper*

1:30 a.m.
9 *Entertainment This Week*
11 *Tales From the Darkside*
N **Movie:** *Dean's List*
S **Movie:** *Friday the 13th: The Final Chapter*

1:45 a.m.
7 **Movie:** *Tanganyika* (1954). Van Heflin.

2:00 a.m.
4 *Comedy Club*
11 News
H **Movie:** *Spies Like Us*

2:30 a.m.
4 *Sea Hunt*
9 **Movie:** *Lord Jim* (1965). Peter O'Toole.
11 *Solid Gold*

3:00 a.m.
2 *Win, Lose, or Draw*
4 *NCTV*
M **Movie:** *Last Resort*

3:05 a.m.
S **Movie:** *The Joy of Flying*

3:25 a.m.
7 **Movie:** *Return of Frank James* (1940). Henry Fonda.

3:30 a.m.
2 *D.C. Follies*
5 *Multitrim*
11 **Movie:** *My Favorite Spy* (1951). Bob Hope.
13 **Movie:** *Tovarich* (1937). Claudette Colbert, Charles Boyer.

3:45 a.m.
H **Movie:** *Stripes*

4:00 a.m.
2 News
4 **Movie:** To be announced

4:10 a.m.
13 **Movie:** *Svengali* (1931). John Barrymore.

4:25 a.m.
M **Movie:** *Instant Justice*

4:30 a.m.
S **Movie:** *Help!*

4:45 a.m.
2 **Movie:** *Letters From Three Lovers* (1973). Barry Sullivan.

5:30 a.m.
4 *New Wilderness*
7 *Greatest Sports Legends*
9 *Saturday Night Live*
11 News

5:35 a.m.
H *America Undercover:* "Do the Guilty Go Free?"

SUN., FEB. 14

6:00 a.m.
4 *American Ski Week*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Wonderworks*
S *The House at 12 Rose Street*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science*
H **Movie:** *No Retreat, No Surrender*
M **Movie:** *Tonight and Every Night*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*
21 *Wonderworks*
S *Just Another Stupid Kid*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S *Me and Dad's New Wife*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Funtastic World*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*
M **Movie:** *American Anthem*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Sunday Home Show*
13 *Mister Rogers*
H *Seabert*
S *The Valentine's Day That Almost Wasn't*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 *Like It Is*
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H *Berenstain Bears' Comic Valentine*
S *Gobots*

9:30 a.m.
7 *Business World*
11 *Captain Power*
21 *Reading Rainbow*
H **Movie:** *The Gods Must Be Crazy*

10:00 a.m.
5 *Dr. Science*
7 *David Brinkley*
9 *Steampipe Alley*
11 *New Gidget*
13 *Owl/TV*
21 *Tony Brown's Journal*
M **Movie:** *Under the Rainbow*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
11 *Love Boat*
13 *Square One TV*
21 *Inside Albany*
S **Movie:** *Six Weeks*

11:00 a.m.
2 *Wall $treet Journal*
7 *Road to Calgary*
9 *Knightrider*
13 *Degrassi Junior High*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *Tarzan's Desert Mystery* (1943)
11 *At the Movies*
13 *Rockschool*
21 *Wall $treet Week*
H **Movie:** *A Fine Mess*

NOON
2 Sports Special
4 *Essence*
7 **Special:** *Olympic Winter Games* (concludes at 6)
9 **Movie:** *Lace* (1984). Angela Lansbury. (concludes at 5)
11 **Special:** *Honeymooners Valentine Marathon* (concludes at 3:30)
13 *Washington Week*
21 *Adam Smith*
M **Movie:** *Light of Day*

12:30
4 *McLaughlin Group*
13 *Inside Albany*
21 *Wild America*
S **Movie:** *Detective School Dropouts*

1:00
4 **College Basketball:** U.C.L.A. vs. Notre Dame
5 **Movie:** *Escape From Fort Bravo* (1953). William Holden.
13 *Vistas*
21 *Nature:* "Leopard"
H **Movie:** *Transylvania 6-5000*

1:30
13 *Voices & Visions*

2:00
21 *Masterpiece Theatre: Fortunes of War*
31 *Voices & Visions*
M **Movie:** *One Crazy Summer*
S **Movie:** *The Barretts of Wimpole Street*

2:30
13 *Great Performances*
H **Movie:** *Shipwreck!*

3:00
4 *Sportsworld*
5 **Movie:** *The Haunting Passion* (1983). Jane Seymour.
21 *Brainstormers*
31 *Washington Week in Review*

3:30
2 **Basketball:** Boston vs. Los Angeles
11 **Movie:** *The Bride* (1985). Jennifer Beals.
21 *Lap Quilting*
31 *Faces of Japan*
M **Movie:** *Club Paradise*

4:00
13 *Television*
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
S **Movie:** *Kojak: The Belarus Files*

4:30
4 **Golf:** Hawaiian Open
21 *Madeleine Cooks*
31 *World Chronicle*
H *The Truth About Alex*

5:00
5 **Movie:** *Columbo* (1977). Peter Falk.
9 *Jacques Cousteau Special*
13 *Currents*
21 *Nova*
31 *Hello Jerusalem*
M **Movie:** *Gidget Goes to Rome*

5:30
11 **Movie:** *Mask* (1985). Cher, Eric Stolz.
13 *Metroline Special*
31 *Looking East*
H **Movie:** *No Retreat, No Surrender*

6:00
2 7 News
9 **Movie:** *Bananas* (1971). Woody Allen.
13 *Victory Garden*
21 *Wonderworks*
31 *U.S. Nippon Newscope*
S **Movie:** *Six Weeks*

6:30
2 4 7 News
5 *America's Most Wanted*
13 *This Old House*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 **Special:** *Olympic Winter Games* (concludes at 11)
13 *Wonderworks*
21 *Degrassi Junior High*
31 *U.S. Nippon Sunday Theatre*
H **Movie:** *Big Trouble in Little China*
M **Movie:** *American Anthem*

7:30
21 *A House for All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
9 **Movie:** *Manhattan* (1979). Woody Allen, Mariel Hemingway. Bittersweet slice of life about a New York comedy writer and his cerebral friends; great acting, beautiful black and white photography, and wonderful Gershwin music.
11 *Star Trek: The Next Generation*
13 *Nature:* "Hawaii"
21 *This Old House*
31 *Automania:* "The Car Salesman
N **Movie:** *Black Girl*
S **Movie:** *Manhunter*

8:30
4 *My Two Dads*
5 *Married With Children*
21 *Hometime*
31 *Growing a Business*

9:00
2 **Movie:** *Hostage* (1987). Carol Burnett.
4 **Movie:** *Dirty Dozen: The Fatal Mission* (1987). Telly Savalas.
5 *Tracey Ullman Show*
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Fortunes of War*
21 *Nature:* "Hawaii"
31 *Window on World TV*
H **Movie:** *A Fine Mess*
M **Movie:** *Light of Day*

9:30
5 *Duet*

10:00
5 9 News
11 *Perry Mason*
13 *Golden Years of Television: This Is Your Life*
21 *Mystery!: Inspector Morse*
N **Movie:** *A Private Function*
S **Movie:** *Black Widow*

10:30
5 9 Sports
13 *Executive Stress*
H *Comedy Hour*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *The Next President*
13 *Surreal Eye*
21 *The Casebook of Sherlock Holmes*
31 *The Olympic Challenge*
M *Comedy Experiment*

11:30
7 **Special:** *Olympic Winter Games*
11 *The Honeymooners*
21 *Black Champions*
H **Movie:** *Black Widow*

11:45
2 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 News
9 *Dallas*
11 *Star Trek*
13 *Great Performances*
M **Movie:** *One Crazy Summer*
N **Movie:** *Bed and Board*
S **Movie:** *Psycho III*

12:15 a.m.
7 Sports

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*
5 *The Gospel According To . . .*
7 **Movie:** *Invitation to Hell* (1984). Robert Urich.

1:00 a.m.
2 *Win, Lose, or Draw*
9 *Dallas*
11 *Odd Couple*

1:15 a.m.
H **Movie:** *House*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
5 *Naked City*
11 News
M **Movie:** *Stitches*

1:40 a.m.
S **Movie:** *Detective School Dropouts*

2:00 a.m.
2 News
9 *Home Shopping*
11 *At the Movies*

2:25 a.m.
7 **Movie:** *The Pleasure Seekers* (1965). Ann-Margret.

2:30 a.m.
4 *Visiones*
5 *Freedom From Fat*
11 **Movie:** *The Missouri Breaks* (1976). Marlon Brando.

2:50 a.m.
H **Movie:** *From Beyond*

3:00 a.m.
4 *First Estate*
5 *Christian Children's Fund*
M **Movie:** *Malibu Bikini Shop*

3:15 a.m.
S **Movie:** *Kojak: The Belarus Files*

4:20 a.m.
H **Movie:** *The Return of the Living Dead*

4:30 a.m.
7 *The Avengers*

4:40 a.m.
M **Movie:** *Light of Day*

5:00 a.m.
11 *Twilight Zone*
S **Movie:** *Just Another Stupid Kid*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
S *Gobots*

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Continued from previous page.

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STRICTLY PERSONALS

Successful Artist/Designer—38, 5'10", wiry, sincere, musical - folk and varied, percussive, singer, dancer. Seek imaginative lady, 25-32, with beauty of soul and body, for a creative romance that could go on forever. Will exchange photo/phone. NYM B017

Active And Adventuresome—Very attractive professional designer looking to find a young man, 53 plus, stable and loving, successful and single. Easy with city lights and country quiet, music, movies and good food. NYM S592

Physician, Author, Beauty Queen—43. Ready to love very successful, open, evolved, emotionally available man. Bio/photo. NYM B068

"Modern Rodin" Is What Critics Say—About this appealing, well-known, financially secure, 46, male sculptor seeking a charismatic, extremely bright, intuitive, trim, 28-38, spirited female. An art lover, even a lady modern Medici who wants to begin a family with this warm, very gifted man. No smokers. NYM S600

Expert Skier/Swimmer Jewish Male—31, 5'11", handsome, successful VP of large NYC firm. Seeks athletic, bright, classy lady under 30. Photo a plus. NYM B050

Blond, Blue-Eyed Beauty—Seeks hard-working, fun-loving guy for companionship and/or romance. Must be at least 5'10" and over 35 years. Phone/note/photo. NYM B055

Pretty, Successful—Black female seeks earthy black male, 30's-40's. Must be intelligent, successful. Photo. NYM B029

Attractive, Educated, Sensitive—Green-eyed redhead, loves beaches, boats and slopes, theater, travel and sports. Seeks humorous, ambitious, sincere Jewish male, 39-49. Phone/bio. NYM R901

Healthy, Wealthy And Wise—This 31-year-old, good-looking Jewish male has everything he ever dreamed of in life - except the right woman to share it with. Didn't relize it could be this hard to meet a beautiful intelligent woman, possessing a sense of humor and warm personality. Is it? Photo/note, please. NYM B038

Tall, Tan And Terrific!—Exotic, classy, green-eyed female, 34, mixed race, Ivy grad, seeks tall, secure man ready for commitment. NYM B054

Let's Pal Around—*Hear some jazz on a* Sunday night, have a long lunch on Wednesday at Il Cantinori, bicycle around the park, work out together, go out Dutch, cook for each other, share an active and ambitious life style and, if all goes well, do some traveling together. I'd like to have a family with a beautiful, feminine, slim, classy and healthy Jewish lady who's very intelligent, calm, patient, capable of communicating directly and feels confident with a very successful and handsome man. Clear recent photo/note. NYM M019

Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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Green-Eyed, Sexy Beauty—Jewish, 28, 5'6", slender, long-legged, long brunette hair, model looks, accountant, MBA. Desires love, marriage, children with successful, family-oriented, marriage-minded Jewish man. No reply without photo. NYM M017

Achiever, Author, Aviator—Nationally know PhD, entrepreneur, 6'1", sexy, trim, intense. Seeks slim, chic, sensual female partner to disprove Shaw's epigram: "Many women not enough; one woman too much". Photo a must. NYM M014

Nice Jewish Girl—Computer professional, 36, attractive, skier, fun, loves great vacations. Seeks Jewish professional, nice guy, non-smoker, active, with class and wit, 32-42, who can smile. NYM S591

What If...—A blond, beautiful, elegant and sensuous woman, world-traveler, 31, 5'8", terrific physique, with successful private practice as a health professional, who is loving, has an open mind and strives for the best in life...met you? A 29-39, healthy man of inner and outer beauty, high energy, of equal emotional and financial stability, who is warm, caring, adventurous and open to the possibility of a one-to-one relationship...What if! Non-smoker. Note and photo a must! NYM B023

CT—Beautiful, fit CT woman, 38, with warmth, style, easy smile, great job in City. Seeks bright, divorced, CT/Westchester male complement, 35-45. NYM S533

MD Seeks Colorado Woman—Truly handsome MD, 31, slim, rich, musician, sensual, unconventional. Seeks highly conscious, naturally beautiful, slim outdoorswoman for a bridge across forever. Photo a must - will exchange. NYM S582

Liberal, Thoughtful Professional Man—33, enjoys history, politics, psychology, seeks non-smoking woman, 28-35, with intelligence, wit, charm. Photo. NYM S550

Laid-Back Millionaire Exec—Wants to spend next Valentine's Day with you, perhaps in Paris. I'm 42, fit, good-looking, easygoing. Looking for relationship with a woman who's warm, affectionate, ready to laugh and the proud possessor of a Dolly Parton figure. Photo a must. NYM B035.

Catch Me While You Can—Elegant, attractive, energetic creative arts professional. Slim, dark hair, great smile and sense of humor to match seeks man who is definitely tall, probably handsome, usually funny, sophisticated but unpretentious. Please be successful and professional, 35-45, and enjoy fine dining (my place or out), country weekends, art and films and travel with leisure. Photo/note. NYM S585

Single White Male—Successful, attractive professional male, 39, 6'4", 200 lbs, intelligent, witty, sensitive, ambitious, adventurous, stable and secure, incurable romantic. Looking for lady with similar qualities who is ready for commitment. Photo/phone a must. NYM B011

Writer, Composer—Handsome, 5'11", 40's, financially secure, own home, no children. Seek pretty female, 25-40. Letter/phone/photo, immediately! NYM B070

1988 New Year's Resolutions—Of a spunky, petite, brown-eyed beauty: season tickets to the Giants and opera, complete '88 marathon, home by eight - from busy marketing career, MBA studies, monthly trips to dream beach house in RI, trip to British Isles to expand my velvet ruffles and tartan wardrobe...Looking for matching resolutions in a 32-45-year-old man. Photo/phone, please. NYM B004.

Accomplished Entrepreneur—Male, 35. Priorities: spiritual, family, then work. Adventurous, balanced energy, good looks and body. Seeking attractive, healthy woman with same priorities who has found herself to be of the highest integrity and sensitivity - a lady who is mature and steadfast in a most difficult world - who will not settle until achieving her highest goals. If you can relate, please send note, telephone number and photo. NYM T335

Rugged, Very Good-Looking MD—37, 5'9", new to NY, honest, sincere, playful, sensitive, athletic. Would love to meet a sincere female, naturally beautiful, 28-33, with warmth, energy and a sense of adventure. Must be fit and shapely. I would like to finally meet that unique counterpart. Please respond if you honestly feel you're that person. Photo a must. NYM S565

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To those of you who are still leaving love to chance, I wish you luck and leave you with this thought. If you know your own worth as an individual and you know what you would like in a mate, don't leave it to chance. Give me a call. If you do, and if you make a commitment to yourself, chances are when Valentine's Day rolls around again you will have the sweetheart you desire.

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Pretty, Perky And Successful—Jewish female, 32, who has gone through her crazies and is now tired of being alone. Looking for Prince Charming to share love, laughs and new experiences together. Photo/phone. NYM B051

I Know My Lady:—She is blond, 5'3" to 5'7", 25-35, very attractive, shapely, classy but earthy. Me: Super-successful, wealthy, Jewish, handsome, 6', 43, divorced, great sense of humor and definitely a cut above. Photo please. NYM B052

Spunky, Special, Exciting—Very young 40, female with good profession, blue eyes, reddish hair, slim, non-smoker, witty, fairly together, generous. Enjoys mountains, country inns, good food, hugs, sports, culture, spiritual rather than religious values, down-to-earth, who experiences life fully. Looking for similar male who wants love and romance to endure. Photo preferred. NYM S363

Handsome, Educated, Hispanic—30, 5'10", athletic, successful, secure and charming. Romantic, sincere, sensitive, tender and active. Fine dining, Martha's Vineyard, old movies and adventures. Seeks a black or Hispanic lady who is attractive, well-educated, in shape, personable and with varied interests. Note and photo helpful. NYM M012

Pee Wee Powerhouse—Earthy yet sophisticated, warm as a firelit room. If you have survived life's battles and are stil smiling, I'd like to share the pleasures of this wonderful city and travel too. Combination Jane Fonda/Shirley MacLaine. Gene Hackman/William Hurt type may apply. Photo, please. NYM M001

Someone You Can Really Trust—Is Rare. Soft, Veronica Hamill-type beauty - feminine, upbeat, sensual, creative, 5'7", slim, 39 - offers my best to the romantic, funny, kind, fit, successful man who becomes my most special friend/lover. Note/photo/phone. PO Box 343, FRC, NYC 10009

Donald Trump Is Married—Khashoggi is too old, Forbes is into passion, there has to be room for you and I. If you're a Jewish male, 35-45 and you can wear one shoe of any of the above, I would be happy to fill the other one. Note/photo. Non-smoker. NYM M023

Classically Beautiful Woman—Mid 30's, slim, petite, athletic, brunette, warm, kind, refined, soft-spoken and very feminine with a zest for the arts, the great outdoors and the right man; seeks attractive, intelligent, athletic, warm, kind, energetic, successful Jewish man, 35-49, to enjoy each moment with marriage and children. Photo/letter, please. NYM B056

Great Friend Pursues Great Love—Sincere, handsome, successful, 33, native New Yorker, enjoys dressing up to dressing down, thoughtful conversation to quiet moments. Should you be a Jewish woman whose beauty is surpassed by only her personality and warm heart, then please reply with a photo/note. NYM B059

54321—4321 - 321321321 - 54321 - Stars. Female, 35, composer/TV producer, green eyes, athletic, cute, seeks fit, directed male with conceptual mind. NYM M021

We'll Say We Met Skiing—You met an absolutely gorgeous woman, 31, warm, caring, bright and witty. I met a great guy, Jewish, 30's, sincere, warm, honest, giving, tall, handsome, family-oriented and very successful. Photo a must. NYM S522

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Love And Happiness—Good-looking, sincere, honest man, 40, 6', slim. Seeks sensitive, intelligent, pretty woman to share fun, romance and each other. Phone/photo. NYM B028

Dreams Intact?—Very handsome, single exec, 5'10". Seeks special lady, 28-35, always feminine, slim, athletic, naturally beautiful, discriminating, with spirit to love. Photo a must. NYM S574

Cerebral (Yet Warm)—Very attractive (black hair, fair skin, 5'5", 128 lbs), accomplished, high IQ, down-to-earth woman, 45. I like classical music, tennis, chess, wry humor, my work, exchange of ideas. I seek a tall, attractive, intellectual man (non-smoker, 40-53) for level of intimacy usually found in novels - not in real life. Southern Connecticut. NYM B001

Truly Special Woman—Bright, witty, attractive, petite, blue-eyed blond, still smoking. North shore, LI. Seeks Jewish man, 45 plus, of intelligence, humor and discernment. Photo/phone. NYM S519

Long-Stemmed Beauty—With few thorns. Tall, slim, bright, feminine exec, 31, enjoys tennis, exercise, music, travel and cooking. Seeks handsome, athletic male, 35-45, over 5'10", financially secure, who is warm, caring and sincere. Sense of humor a plus. Note/photo, please. NYM S581

Attractive, Loving Woman—Seeks sincere, attractive, successful, affectionate, tall gentleman who knows how to treat a lady. A man who is not afraid of commitment, loves sharing and caring and not a game player. I'm 36 years old, have all of the above mentioned attributes and more, love the outdoors, searching for my soul mate, 35-50. Are you him? Note/phone. Photo appreciated. NYM M024

Tall, Handsome Man—38, personable, emotional, energetic, warm, neat, bearded artist looking for model/pretty, stable career woman to share the joys of NYC and a modest country retreat. The values of home and family are important. I like gardening and renovating my retreat which I share with 2 rabbits and a golden retriever. Photo required. POB 143, Cliffside Park, NJ 07010

Handsome Jewish Businessman—32, witty, cultured, dynamic, warm, sincere. Enjoys sports, jazz, art. Seeks thin, bright beauty. Photo essential. NYM B030

Renaissance Man—41, extremely bright, sensitive, talented, bold, funny, athletic, tall, very good-looking. Seeks extraordinary woman. Photo a must. NYM S580

Exquisite, Vivacious, Sensual—Jewish woman, 32, petite, slim, elegant, caring, self-employed. Seeks very handsome, highly successful, sophisticated, creative, strong, romantic man to share warmth, affection and laughter. Photo. NYM S575

Beautiful, Refined Creative Woman—34, seeks long-term, serious relationship with accomplished, attractive Jewish man, 36-48. Bio and photo a must. NYM B024

Am I Really Doing This?—Because of a certain adventurousness, the strong dislike for fix-ups and pick-up scenes and the everlasting belief that mutual loving is the greatest source of fulfillment, I am resorting to this somewhat tacky and impersonal way of communicating, hoping you too will relate and take a chance. Obligatory description: I am a successful businessman/pop songwriter/producer/funnyman/epicurean, 30 (look 25), 5'10", some say irresistible, with dark hair, green eyes and a healthy, athletic build. Some of my passions include: my friends, Woody Allen, Elton John, sushi and chocolate, Letterman and cycling in the park. I am searching for a thoughtful, "together" and naturally beautiful Rachel Ward/Jessica Lange type, who loves to laugh, cuddle and make music, especially after a long, hard day. Age unimportant. Please send letter and photo. I will reciprocate. Believe me, this experience is as weird for me as it is for you. NYM B061

Jewish Male—25, business person/musician/pilot. Handsome, intelligent, enjoys classical music, ballet, theater. Seeks female, 19-25, in the arts. NYM S468

GQ-Type MD—31, fun, fit, Ferrari, trim, tall, together. Seeks long, lean beauty, 20's, to spoil rotten. Photo. NYM S365

Exhausted From Being Single—This attractive Jewish female, 24, is looking for a ruggedly handsome, successful, single Jewish male, 25-29, 5'10" plus, to enjoy everything from skiing to take-out Chinese. Note/photo/phone. NYM M025

Ocean Lover—Handsome, trim, single dad, businessman, 48. Seeks slender gal to share life's adventures. Photo. NYM S576

Redhead/Poet—Very attractive, slender, shapely, earthy, genuinely sweet, calm, petite, 52 but truly looks 42, seeks chemistry, laughter and permanence with good-looking, articulate, educated man, 45-57. Photo (xerox okay) appreciated. POB 7227, FDR Sta., NYC 10150

Must Want Romance, Commitment—(Not Bellevue type). A warm, easygoing corporate CEO, outrageously successful, lots of fun, great looks, 37, top-rated cuddler, 5'10", athletic physique, Jewish, supportive. Wishes to excite and be excited by a sincere lady with heart of gold, gorgeous looks, 31 or less, non-smoking. Photo necessary. NYM B043

NJ Prince—Young in spirit and mind, a little older in years. My spare time can be devoted to a lady between 30-100 years, but only in NJ. Reply to NYM S476

Secure, Successful Lawyer—44, 6', 188 lbs, handsome, divorced, cultured, Jewish. Seeks beautiful, educated, intelligent, adventurous woman, under 39, who loves skiing, travel, tennis, theater, etc..., for a future together. Photo a must. NYM S590

Fun-Loving, Pretty Lady—Looking for man to have an exciting time with in NYC. I'm 30, an Ivy League grad, Wall Street exec who likes living life adventurously. My interests are traveling, writing, politics, skiing and NY's nightlife. Looking for a man, 30-45, who is successful, unpredictable, dynamic and kind. I am not a stereotype, nor should you be. Note/photo appreciated. NYM S537

Lost In The Past—When it comes to movies, books, music, cars, architecture and restaurants, this young man prefers the old to the new. Professional, self-styled, single Jewish male, 27, with sense of humor, wants to meet female with similar bent. Unpretentious, earthy, strong self-image important. Sense of humor (or at least a well-used smile) more so. Letter, phone. NYM T336

Handsome, Playful, Sexy—Jewish male, creative, compelling, loving, gentle, 40, Ivy, professional. Seeks Jewish female, 28-33, with terrific adjectives for fun, love, growth and more. Photo/bio/phone. NYM S510

Latin Lady Wanted—Successful, single, 42, 5'7", CPA/MBA. Seeks very attractive, spiritual lady, 25-35. Should be health-minded, athletic and non-smoker. Thanks for the photo and note. NYM S520

Oriental Scorpio, Yes!—This American-born lady wants athletically fit man who skis, plays tennis, loves football, baseball, will maybe even contemplate working out together with this tall, svelte, multifaceted Asian. Meet me halfway on culture, intelligent conversation and you will reap the rewards. You are late 30's-early 40's, 5'10" plus, sharp, witty, not into sitting still. Letter/photo/phone. NYM S589

Lovely, Gentle, Intelligent—Eurasian business executive, 37, 5'7", slim and stylish, active with varied interests, multilingual, widely traveled, loves children, likes to laugh. Shy at first but very warm and affectionate. Seeks cheerful, compatible counterpart, 35-50. NYM S529

Intensity Provides Spark—Life in the fast lane leaves some time to play. Entrepreneur seeks petite, attractive, 22-32, woman for dinner and friendship. Note/phone/photo - will reciprocate. NYM S524

Workaholic Needs A Break!—Pretty, sensitive, caring professional seeks a similar someone for a new relationship. NYM S526

Young, Attractive Female MD—Tall, slender, extremely affectionate. Recently through with schooling. Now seeking Jewish male professional or businessman, 28-35, with whom to live happily ever after. Phone/bio. NYM S528

Handsome East Side Man—44, secure, athletic, easy to be with. Seeks young lady to care for and love. Photo appreciated - dreams do come true. NYM S527

Dancer Turned Nurse—31, 5'6" Jewish, slim, very attractive, athletic, health-conscious non-smoker. Seeks successful, handsome professional, 30-40, for serious, mature relationship. Photo. NYM S547

Handsome Business Exec, 32—Warm, sensitive. Seeks beautiful woman to enjoy theater, romantic dinners, cuddling by a warm fireplace. Photo. NYM B060

It Is Lonely At The Top!—Very handsome, single Jewish man, age 32, well-built, 5'9", 145, warm dark eyes, with charming personality to match...Owner of lucrative, international hi-tech engineering and manufacturing firm, several houses, big cars...Seeks pretty, sexy, slim, cheerful, cuddly, playful woman, age 20-35, to share everything with. I look forward to hearing from you soon! NYM S531

Handsome, Affable—Writer/businessman, Jewish, 5'8", 34. Seeks petite, intelligent woman to love, honor and take to Met games. Photo. NYM S534

Zest For Life—Romantic, attractive, vivacious, 5'6", 30's, well-travelled Manhattanite. Seeks dynamic, humorous, self-confident, 35-40 exec with TLC. Photo/phone/bio, please. NYM S535

Can True Love—Be found out here in the wilds of Westchester? I am looking, but so far my search has not been successful. I am 40, divorced but not badly wounded, reasonably attractive, active in sports, comfortable financially and only a little crazy. I'm also full of great ideas on how to have a wonderful life. What I lack is someone to share them with. I realize that not living or working at the center of the universe (Manhattan) may be a drawback, but there must be lots of terrific women here in the hinterlands and I only want one. If it's you, please send me a letter and photo and how I can get in touch. NYM S539

Coming Around Again—Widow, 33, 5'7", slim Westchester psychologist, no kids. Seeks tall, intelligent, sexy, sensitive and honest man to share dreams with and build a future together. Note/phone/photo appreciated. NYM S540

Easy To Be With—This slim, pretty, vivacious, successful, class lady has a great zest for living and laughing. Enjoy tennis, dancing, golf - sharing honest thoughts, joys and comforting when sad. You're happy, open, caring, 50-60. NYM S538

Handsome, Discerning Gentleman—Powerful, sensitive, monogamous, 43. Seeks woman of exceptional character, substance and beauty, 30 plus. Experience preferred; photo appreciated. NYM B031

Petite Investment Banker—Looking for special man. Consideration and quick wit required. Send photo or recent oil painting if possible. NYM S544

Theater Director/Professor—Jewish, 44, non-smoker, handsome, tall, athletic, trim, caring, romantic. Looking for his "personal star", 30-38, for love, marriage and children. Note/photo/phone. NYM S471

Academic Scientist—Fireside philosopher - attractive, tall, athletic and successful, Manhattan-based male of 47 years, with warmth, wit and diverse interests (both indoor and out, frivolous and profound). Seeks outrageously bright, attractive, sensitive and largely happy woman (preferably of childbearing age, who - in the unlikely event that all should seem right - would be willing to consider marriage and family). Photo, please. NYM NYM S541

Very Smart, Successful—Jewish lawyer - trim, blue-eyed, boyish 41, deliberate but funny, much loved by dogs, small children and parents. Seeks smart, slim, attractive Jewish professional woman, late 20's-early 30's, with good sense of humor. Must be willing to lie about how we met. Photo/note/phone. NYM B027

Employed Investment Banker—Would like to meet young, elegant woman for romance. Of course, looks unimportant, but plese send either a photo or green stamps with your response. NYM S542

Seeking To Share—A loving and lasting relationship with a bright, compassionate, professional man. I'm a warm, bright, slim, pretty psychotherapist, 36, Jewish (you don't need to be), who likes travel, the arts, quiet beaches. NYM S543

European, Beautiful Redhead—With personality to match. Successful professional seeks accomplished professional man, 40-45, old-fashioned yet liberated, who has done enough homework and is ready for a meaningful relationship. NYM S548

Y.A.V.I.S Woman—Seeks Y.A.V.I.S. Man: Young (30-40), Analyzed (supportive therapy doesn't count), Verbal, Intelligent, Sexy (slim) and successful. NYM S549

Box At The Opera—Successful Westchester businessman, 39, 5'9", seeks female for relationship. I love the opera, theater, dining out, travel and adventure. Phone/note/photo, please. NYM S579

In March—Help celebrate the 23rd birthday of a very pretty, slim, smart, Jewish and very witty grad student. Call me so we can talk. Photo/phone. NYM S601

One-Time Paperboy—Now 29, cute, quite successful but unconsumed guy with an accidental knack for getting into Tom Sawyer-like mischief. Would really like to meet an adorable, thin, fun, unjaded woman, 23-28, with tomboy-style enthusiasm, who's not afraid to follow her heart or believe in her dreams. Note/photo/phone. Thanks. NYM B036

Beautiful, Brilliant, Charming, Athletic—31-year-old, accomplished clinical psychologist. Seeks Jewish male who has the perspicacity, sensitivity and desire to see beyond the above and appreciate the warmth, depth and vulnerability that is very much a part of me as well. You are a genuine, extremely intelligent, accomplished, athletic, handsome 32-40-year-old, whose success has not tainted your ability to discern the true value of things. If your secure sense of self enables you to share feelings and comfortably regress with humor and style, answer. Hopefully our minds will banter as our chemistries relate. NYM B047

Technology Stock Analyst/Tall Sailor—Seeks joie de vivre with bright, attractive professional woman, 32-44. My qualities are: athletic, artistic, confident gentleman, Wasp, non-smoker, youthful looks, blond, blue eyes. Photo exchanged. NYM B032

Tall, Blond, 38-Year-Old—Businessman enjoys outdoor activities like sailing and skiing. Looking for a female companion, 28-35 years, to share with. Photo/phone. POB 865, Plandome, NY 11030

Professional Female—41, enjoys golf, tennis, theater, dining, seeks single professional, Wasp male, 36-46. NYM S607

Make My Birthday—Professional Jewish female, just 34, embodies beauty, brains, class and rare sensitivity. Seeks attractive, successful Jewish male, 35-45, ready for a lifetime partnership of intimacy, romance and fun. Note/photo. NYM M015

Tender Offer—Attractive, feminine, slim, divorced, Christian, professional lady (40). Enjoys shared feelings, laughter, golf/tennis, city and country living. Wishes to meet compatible man. NYM S584

Good Ingredients In A Small Package!—Pretty, petite, professional Jewish female. Seeks professional, 40's, slim, attractive, sincere. (Photo) NYM T337

Celebrate My 51st Birthday With Me—Divorced Jewish female, north Nassau. I have everything I want except you. You are a man in your 50's. You have everything you want except me. NYM B033

Smart, Sexy, Slim, Secure—Pretty, warm, green-eyed blond. Seeks smart, funny Jewish male, 33-43. Photo. NYM B034.

I Miss My Dog—We could squeeze, cuddle and relate. We traveled, ate well and loved the beach at twilight. Refreshing, 52 years young, 5'5", slim, artistic Jewish widow, living and working in Manhattan, really believes that 2 legs are better than 4. Seeks to meet young, similar age/disposition, successful Jewish man for a complete relationship. Phone/recent photo and a brief tail please. NYM S551

Sweepstakes—Tall, handsome, super-nice Oriental male, 30's, MIT PhD, a man of absolute integrity, enjoys everything NYC has to offer. Wants to meet white female to explore possibilities of a monogamous relationship. Reply with bio/phone/photo. NYM S553

Highly Accomplished, Beautiful—Recently widowed, professional woman, 45, seeks the company of a middle-aged, deep-thinking, intelligent and compassionate, possibly Jewish, professional gentleman. Let's give it a try. Photo/phone. NYM S552

Widow, Attractive Professional—Bright, active, optimistic, secure. Dancer, music/arts lover. Seeks non-smoking male counterpart, to 65. Photo. NYM S562

Tall, Svelte, Blue-Eyed—Christian woman, 31, writer, seeks committed relationship with warm and responsible, 28-40 man. Must enjoy movies, theater, discussing "issues" and laughing. Note/photo. No smokers. NYM S558

Seeking Woman—Who, like me, is energetic, secure, healthy, attractive and bright but does not leap tall buildings with a single bound, to enjoy friendship and Manhattan. Photo please. NYM S554

Svelte, Dynamic Englishwoman—Seeks assured, upbeat man, 48-62. NYM S556

Don't Hate Me—Because I'm beautiful! Former model, now fashion exec (mid 40's), would like to meet a very successful, witty, sophisticated, intelligent man - who wouldn't? I've enjoyed the rest - now I'd like the best. NYM S559

Equestrienne, Avid Skier—And swimmer - tall, attractive, sophisticated woman, 40, phenomenal sense of humor and upbeat personality. Seeking a quality man, 35-45, personally successful, who can enjoy a good laugh - a tall New Yorker to share life's adventure. Photo/note. NYM M016

Charisma, Comely, Cerebral—Seeks sensitive, intelligent man, 57-65. NYM S560

Attractive Young Widow—39, professionally secure - enjoys Manhattan walks, restaurant talks, and getting lost in a good film. Traditional values sparked with a sense of humor and a touch of shyness. Would like to meet sincere, intelligent man over 35. Please send photo/note. NYM S561

Successful Female Executive—37, slim, pretty, financially secure, egalitarian yet feminine, with daughter - age 9, loves theater, dance, travel. Seeking slim, non-smoking professional male, 35-45, amenable to marriage and having a baby. Phone/photo. POB 692, Totowa, NJ 07512.

Attractive European Lady—Late 30's, slim, into skiing, tennis, horses and the arts. Dreams of active, cultured, highly successful non-smoker for fun and possible serious relationship. NYM S472

Extraterrestial—Female (38, pretty) seeks Christian male UFO (unique, fit, optimistic), 34 plus, for exploring life. Want serious/caring pilot. NYM S493

Attractive Female Attorney—27, 5'10", blond, slim, shy but with a good sense of humor, nominal Catholic. Seeks nice, nice-looking, tall, slim, successful man 26-35. Photo/note. NYM S494

Fateful Attraction—34, soft and slender Jewish female. Seeks practical yet spontaneous, worldly yet home-loving, professional male. Photo/phone. NYM S503

Don't Read On—Unless you're the successful Don Johnson or Michael Douglas type with a great sense of humor. I'm a Jewish female, 26, fun-loving, humorous, attractive, who wants a serious relationship. Photo a must. NYM S513

If You Are A Deeply Intelligent Man—At least 40, able to fall madly in love, I am very attractive, 5'9", sexy, bright and searching. NYM B005

Frenchman—Obviously charming and creative but also sincere and responsible, 47, single, new in NYC, cares to meet interesting female to share experience and commitment if workable. NYM B003

Beautiful, Brainy Lady Exec—Seeks good-looking guy, 36-45, to share boating, travel and future. Zest for life, passion and wit a must. Need to cuddle. Commitment preferred. Photo/note/phone. NYM S518

Sweet, Blue-Eyed Blueblood—38, prep school and Ivy-educated, pretty, playful, fit, adventurous. Interested in culture, arts, sports and travel. Would love to meet trim, smart, kind, successful man (34-52), with a curious mind/sense of humor who, like me, is financially and professionally secure and wants to share life with one other person. Note/photo. NYM M004

Wealthy Corporate President—Needs a beautiful woman to share life's voyage. I came to New York with nothing and the climb to power never let me marry. But my enjoyment of books, ballet, art, opera, fine dining and philosophy was not destroyed by command responsibilities - and I have remained personally upbeat, warm and understanding. Raised Protestant, I am now non-religious. I seek a relationship rooted in kindness and toleration, leading to deep friendship, that evolves into a permanent union. I am refined in taste, dress well, am good-looking, 40 years old, 6'1", 172 lbs. I seek a woman with a stimulating mind, who values the freedom money provides more than the material trinkets it buys and who wants to experience the full tide of New York's cultural glories. She must be beautiful, very thin, well-groomed, fashionable, and preferably aged 18-30. She knows the good things of life are rightfully hers for her intellectual vigor, tenderness and gracious beauty, but still needs a worthy man to support her personal and career aspirations to find full happiness. A letter, photo (or xerox) and home phone are absolutely required - do not bother to respond without all three. NYM M003

Podiatrist With Dancing Feet—Jewish, 46, emotionally available for pas de deux with woman of grace and substance - a non-smoker, under 38, open to possibly starting small troupe. NYM B007

Let's Puck—Attractive female hockey fan, 33, looking for her defenseman. Goal: successful, witty, attractive Jewish jock. Must also love the theater, music, travel and romance. Photo/note. NYM S573

Businessman/Intellectual—CEO/Ivy grad/philosopher/historian/international backgammon player, mid 50's. Love France, Italy, great museums, cathedrals and great restaurants. Looking for extremely intelligent, intellectually stimulating woman, 30-45. Bio/phone. Photo please. NYM B008

The Devil Isn't Making You Respond—Mesmerizing redhead from Chicago adopts New York, 37, 5'4", 104 lbs, no children, Jewish, self-employed. If you are a man healthy in mind and body, and wealthy in heart and soul, I am your heavenly counterpart. NYM S599

Classic Beauty—Raven hair, serious artist, 29, Manhattanite. Desires man under 40, offbeat not deadbeat, who loves outdoors and art, is fun-loving and articulate. Note/photo. NYM G513

Lets Grow Together—Jewish male, 36, 5'8'', certified social worker, psychotherapist, athletic, musical, sincere. Seeks self-aware, health-oriented, Jewish professional female, for commitment, family. Note/phone/photo. NYM B039.

Lover Of Life—People and maybe you. I'm an intelligent, professional, spontaneous, adventurous, petite, curvy, warm, affectionate, vibrant, very attractive woman. You're a bright, accomplished, handsome, trim, tall, perhaps bearded, sensual, warm non-smoker, 47-52. Together we enjoy dining out, sailing, theater, music, travel, both fun and quiet times. We love friends, family and mostly each other. Photo. NYM B012

Handsome Businessman—Jewish, 33, slim, 5'11", successful. Seeks pretty woman, 23-33, sincere. Photo. NYM S587

Wanted: Special Man—43-53, 5'10" plus, intelligent, educated, nice, for relationship with lovely, creative woman, 46, 5'8", 130 lbs, with MA and small dog. No wolves or guys after big-money-earner. NYM S566

Warm, Creative, Attractive—Smart, shapely woman, 33, 5'7", seeks one wonderful, honest, sweet, strong, successsful man for love, friendship and romance, 33-43. NYM M005

Personal Matters!—I'm a very pretty, sensuous, refined Jewish professional, 5'6", 125, 38. Would love to meet a taller, attractive, athletic, warm, giving nonsmoker, 38-47, with a sense of balance - secure enough in all ways to seek his complement and enjoy life with her. Do you value depth, spirit, energy? Pursue pleasure evenings, weekends through regular use of diversions ranging from theater, concerts, museums to dancing, the outdoors, roller-skating? Is there room in your life for a boy of 8 who knows there are no instant fathers but could use a good friend? Let's make contact! NYM B037

Ballerina—I am seeking a beautiful young dancer, 21-31 years old, to enjoy friendship and company with, and to grow slowly in a relationship with old-fashioned values and ideas, and who knows that goodness and kindness still exist in today's world. You must know that honesty is just showing fairness and sincerity to everyone, and knowing that sincerity is just being plain nice - and quality is just really having simplicity within yourself, but most of all, and most important is to realize that fairness is something that comes from the heart and not from the mind. I am a single white male, Christian, 42, 6'0", 170 lbs and very good-looking with dark brown hair and eyes. I am self-employed and very successful. People say I am courteous and sensitive to others, which I believe I am. I believe there is that one special lady and that she can be found as long as I keep looking. All responses with photo will be answered with a note and photo. NYM M018

Frustrated, Unfulfilled—Yearning for a meaningful relationship? If you crave fun, travel, excitement, passion, with a caring, sensitive man, I want to meet you. Southerner, 6', 170, 44; fit, a romantic, handsome, charming, intelligent, slightly irreverent Wasp, owner of $100 million ad agency, beach house, airplane. Love all music, movies, skiing, golf, tennis, exquisite cuisine (lived 6 years in Paris). You are 30-50, great-looking knockout, slim-figured, confident, love laughter, with 'partner void' in your life. Let's smell the roses. Note/phone/photo a must. Reply guaranteed. NYM M006

Gay Woman—30's, in the arts, considered exotic beauty, successful, gentle, caring. Seeks poetic relationship with no roles. Photo/phone/note. NYM S325

If I Rub This Magic Lantern—Will my genie appear and grant me three wishes? Never mind three, just grant one: send an over 54, non-smoking Jewish Manhattan mensch, to delight this 40ish, petite, blond, sexy urbanite. Note/phone. NYM S588

TV Personality—Called most popular, prettiest, mid 30's. Seeks male professional, "people person", 30-45, to share cultural and humanitarian aspects of life. NYM B013

Late-Blooming Manhattanite—Tall, pretty female, taking Feb '88 bar exam, seeks cuddly, caring, supportive man, 49 plus/minus, for study breaks and beyond. NYM B014

Athletic, Very Handsome—Successful Jewish dentist, 6', 31, with good values. Seeks attractive, sincere, warm, slim, sexy lady, 24-30. Photo a must. NYM M007

Spring Brings Renewed Life!—Renew yours with this sensuous, flame-haired, blue-eyed, exotic, outgoing Scorpio. Be 35-45, tall, well-built, handsome, sometimes bearded - a blue or white collar professional, ready to share commitment with the right woman. Note/photo/phone. NYM S568

Sincere, Slim, Pretty—Non-smoking, Jewish health professional, 33, loves music, theater, tennis and animals. Hopes to meet a warm, bright, unassuming professional man, fun-loving and humorous. Photo appreciated, glad to exchange. NYM S516

Happily-Ever-After Relationship—Wanted by bright, eclectic entrepreneur. Athletic, honest and sensual, Jewish, 33, sexy. Seeks a bright, thin, pretty and active woman. Phone/photo/bio. NYM S569

Attorney - 46, 5'10"—European/Ivy league background, sailor, skis x-country, cyclist, enjoys cultural pleasures of city life, fairly adventurous but domesticated through earlier marriage. Seeks emotionally available, accomplished woman who has become worldly, but can still be childlike, to be best friend and true love. Preferably over 5'4", buxom, fit, of childbearing age. Please send handwritten reply and recent photo. NYM B016.

Very Warm, Happy—Energetic, elegant yet earthy, 35, with many interests, very attractive, successful, slim, 5'6", blue-green eyes, blond with long legs. Prefer 5'10" plus, Catholic, Ivy-type man, 35-42, who is also successful, athletic, honest and sensitive. You also enjoy skiing, tennis, quiet evenings with friends, sports and music. I've decided to be adventurous. Can two special people meet each other this way? Photo/note/phone. NYM M009

Puerto Rican Female Wanted—Sensual, loving nature, dark eyes, accomplished, stable, educated. By charming, unusual Jewish Libra male, 37, 5'7", 150, black hair, brown eyes. NYM B040

Adventurous, Sensual Woman—Seeks that special man who loves life and all the finer things in it. I am 30, Italian and an incurable romantic looking for that magic. You are successful in your field, age 25-40, sexy, handsome and intelligent. My tastes run from punk to opera and everything in between. Ciao! NYM S571

Refreshingly Companionable Man—Truly handsome, tall, athletic, sexy, kind, well-analyzed PhD therapist, 34, Jewish (Zen-minded). Seeks sweet, easy-going, well-read, tall, thin blond/brunette, 26-33. Light smoker fine. Photo. NYM B041

Petite Latin Lady—38, pretty, sophisticated, financially secure. Seeks gentleman, 35-50, to share affection, jazz, travel. Commitment-minded. Photo. NYM S593

Handsome, Successful Professional—38, attorney, 6'4", cultured. Seeks attractive, slim, professional lady. Photo. NYM S594

Excitingly Stimulating/Playful—5'7", 155 lbs, curly auburn-haired, twinkling hazel-eyed, warm-hearted, flexible, highly educated, honest, virile, young-looking 44-year-old, divorced Protestant male in Union NJ. Seeks a best friend relationship, possibly leading to marriage and the creation of a family, with an intelligent, petite white female, 35 or younger, who is a positive thinker, a non-smoker, almost a nondrinker with a warm, affectionate personality. For someone to share special moments with, write to...NYM B049

In Search Of A Special Valentine—For Valentine's day and beyond. Good-looking, good-natured, diverse media exec, Jewish, 37, looking for attractive, caring, outgoing woman to share heart and soul, dreams and desires. Please send note/photo/phone. NYM S595

Beautiful, Passionate Woman—Green-eyed, blond, 34. Capable of uncommon devotion to a man who has understanding, intelligence, ardor and self-control, whose arrogance is more than a match for mine. Prefer Northern European type, 28-38, tall, slim. May make exception for that rare wisdom. Photo/phone. NYM B002

Pretty Hispanic Female—33 years old. Seeks 6', well-built Italian professional, to 40, for romance. Note/photo. NYM S596

Genuine True Blue—Good-looking, true romantic, 33, nice body, 5'11", 175 lbs, is sensitive, compassionate, adventurous, fun, crazy and secure, with no fears of showing emotions. Seeks curvaceous Christian lady, 25-35, to share laughing, crying, easy and hard times together. Photo/phone. POB 2228, Clifton, NJ 07015.

Pretty, Blue-Eyed, Jewish 914—Educated, 40's, fun, petite, curvy, unique blend sugar/spice. Seeks quality man, 40's-50's, of warmth, wit, accomplishment, for mutual nurturance. NYM B025

One-Woman Man—Successful and good-looking, desires a one-man woman, 35 or less, who wants to give it all and get it all - lovingly, caringly, stylishly and romantically. Note/photo if possible. NYM S461

Pretty, Witty, Wise—Professional, slim, caring, enjoys travel, fishing. Seeks special Jewish man, 38-49. Photo/bio. NYM S467

A Real Hang-Up—Art dealer, glamorous redhead, widowed, mid 40's, desires non-smoking Jewish man, secure, for fun, friendship and framing. NYM M026

Modestly Shy Male—40, not bad-looking, stable, easygoing, in shape, seeks fit female partner, kids. Photo. NYM S602

Attorney—49, slim, arts lover, seeks a very available, shapely woman. NYM B062

Professional Woman Artist—Warm, sincere, sensitive, intelligent, open, adventurous and witty. Seeks tall, vulnerable, health-conscious, romantic, creative, accomplishing man for committed relationship. Photo. NYM B063

ANNOUNCEMENT

Are You Still Looking?—1/18. Post office goofed. Please resend. Don't give up yet!

Official Valentine's Day Public Notice—Stanley B. loves Sara Cleary-Butts.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 612

BY MARY ANN MADDEN

Dick Gephardt—will Iowans seek 'im?
Or Jackson? Dukakis? (he's Greek), nim-
ble Simon, bow-tied?
Babbitt? Gore? (who's not tried),
Arizona has Mecham. Impeak'im.

Above, a topical limerick. Competitors are invited to compose one limerick, on a subject of—uh—national interest.

Results of Competition 609, in which you were asked to devise an appropriate epitaph for a famous person by the use of a familiar phrase, title, or the like in which a single letter has been substituted for another.

Report: If one wish might be granted, it would come to pass that the switched letters be not always the initial ones. But, soft. We live in a semi-prefect world. And see how amusing these are. Oh yes, the duplicates: Durn near anything about Gary Hart—"Take the honey and run" was popular. "The puck stops here"—Bobby Orr. "The Wizard of Oy"—Jackie Mason. "Rust in peace"—Tin Woodman. And "How'm I goin'?"—Edward I. Koch. Having listed these, it remains only to wish you a lavish February 14th. And have a nice say.

First Prizes of two-year subscriptions to "New York" to:

"Intrader in the Dust."—IVAN BOESKY
Sherry Finkel, N.Y.C.

"Bing, Bing, you're dead."—HARRY LILLIS CROSBY
Bob Sutton, N.Y.C.

"Inter Laughing."—CARL REINER
A. L. Colby, N.Y.C.;
Thomas Z. Shepard, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

"Lest me forget."—RONALD REAGAN
Kenneth Spears, Raleigh, N.C.

"Hock if you love Jesus."—ORAL ROBERTS
Susan Milord, Tilton, N.H.
sp. ment.: Jacob Komishane, Elizabeth, N.J.

"Let's call the whole thing oaf."—DR. FRANKENSTEIN
Mary Mearsheimer, Chicago, Ill.

And Honorable Mention to:

"The Man Who Mistook His Wife for a Bat."—BELA LUGOSI
Bobbie DiNiscia, Paterson, N.J.

"Bewitched, mothered, and bewildered."—OEDIPUS
J. M. Kass, N.Y.C.

"All's fair in love and WOR."—MORTON DOWNEY JR.
Alan D. Holtz, N.Y.C.

"Plus ça change, plus c'est la mime chose."—MARCEL MARCEAU
Ben Gottlieb, McLean, Va.

"The Taming of the Shred."—LT. COL. OLIVER NORTH
Bud Weiss, Pt. Washington, N.Y.
sp. ment.: Leeba Kahn Medows, N.Y.C.

"Rest in Pesce."—JIMMY HOFFA
Nicholas Jainschigg, Brooklyn

"Hoss de combat."—DAN BLOCKER
Clarita Mrena, Chevy Chase, Md.

"I Wish I Were in Live Again."—MILTON BERLE
Bill Andrews, Hempstead, N.Y.

"Bye, Bye, Bardie."—WM. SHAKESPEARE
Barry Bellinger, Washington, D.C.

"Not with a bang but a whipper."—MARQUIS DE SADE
Larry Laiken, N.Y.C.

"What is this thong called love?"—LEOPOLD VON SACHER MASOCH
Sol Rael, N.Y.C.

"R.I.B."—EVE
Hayden Freeman, San Antonio, Tex.

"You can catch more flies with money..."—DARRYL STRAWBERRY
Bill Harriman, Vernon, Conn.

"I dit it my way."—SAMUEL F. B. MORSE
Anthony G. Bowman, Washington, D.C.

"Wax Vobiscum."—MME. TUSSAUD
Karen Bracey, Burke, Va.

"On the Waterfrond."—KERMIT THE FROG
William L. Bennett, Muskegon, Mich.

"Never give a sacker an even break."—JIM MCMAHON
B. Carlin, N.Y.C.

"Second Hand Nose."—MICHAEL JACKSON
Linda Burch, Hewlett, N.Y.

"Top Guv."—MARIO CUOMO
Mark Strait, N.Y.C.

"Sine qua nun."—AGNES OF GOD
Trevor Tutt, Duncanville, Tex.

"Veep no more."—GEORGE BUSH
Marc Doyle, Burke, Va.

"The Man in the Iran Mask."—AYATOLLAH KHOMEINI
Scott Martinson, Wheaton, Md.

"Many a troth is said in jest."—ZSA ZSA GABOR
Carol A. Cameron, Bloomfield, N.J.
sp. ment.: Steve Rubenstein, Rochester, N.Y.

"Zappa don't preach...."—TIPPER GORE
Vera K. Leibo, N.Y.C.

"Many a bear has to fall...."—MIKE DITKA
Louis B. Raffel, Skokie, Ill.

"The unkindest nut of all."—DON RICKLES
Ellery Brandsen, Zeeland, Mich.
sp. ment.: Richard P. Monley, Birmingham, Mich.

"Rest in peach."—ESTÉE LAUDER
similarly: Jack Labow, N.Y.C.;
Peter Tolan, Brooklyn Hts., N.Y.

"I've got a crust on you, sweetie pie."—SWEENEY TODD
Sophie Austen, Miami, Fla.

"You made me move you, I didn't want to do it, I didn't want to do it."—DONALD TRUMP
Maree Tommon, Hollywood, Calif.

"On the Waferfront."—FAMOUS AMOS
Selma Bass, Morganville, N.J.

"Much Ido About Nothing."—MICKEY ROONEY
Gertrude Zumer, N.Y.C.

"Goodbye, Mr. Ships."—ARISTOTLE ONASSIS
Sandy Steinberg, Teaneck, N.J.;
Jerry Mallow, Bergenfield, N.J.;
Joyce A. Maloney, Brooklyn

"My Life as a Log."—PINOCCHIO
Beth Mallow, New Milford, N.J.

"The best is yet to comb."—VIDAL SASSOON
Rick McLellan, N.Y.C.

"Throw Mama From the Brain."—SIGMUND FREUD
Tom Warren, Cambridge, Mass.

"Forever Umber."—GEORGE HAMILTON
Ann K. Warren, Chagrin Falls, Ohio
sp. ment.: Rose Marie Shunk, Troy, N.Y.;
Susan Adamo, Hoboken, N.J.;
Cookie Gray, Closter, N.J.;
Roy Nemerson, N.Y.C.;
Jeff Tenzer, N.Y.C.;
Joe Clonick, N.YC.;
J. McShane, Sunnyside, N.Y.

"The scot heard 'round the world."—ROBERT BURNS
Ellen Burr, Truro, Mass.

"Out, out, brief handle."—MURRAY THE K
Mimi Hart, N.Y.C.

"Out, out, darned spot."—DICK AND JANE
Darius Jedburgh, Tuckahoe, N.Y.
similarly: Carol Schachter, N.Y.C.

"Out, out, damn'd soot."—SANTA CLAUS
James Leeds, Montgomery, N.Y.

"Going, going, gong."—CHUCK BARRIS
Joan F. Melluso, Brooklyn
sp. mention: M. Sullivan, Cincinnati, Ohio;
Rita Berkelmann, Bronx

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"A Farewell to Arfs."—RIN TIN TIN
Wendy Gottlieb, McLean, Va.

"A kangaroo walks into a jar. . . ."—BARBARA EDEN
David I. Warren, Chagrin Falls, Ohio

"Arrivederci, MOMA."—DICK OLDENBURG
O. M. Neshamkin, M.D., N.Y.C.

"Where's the best of me?"—RONALD REAGAN
L. Soth, Northfield, Minn.

"I am the master of my gate."—ST. PETER
Louise Jackson, Fall River, Mass.

"You're just too marvelous, too marvelous for Fords."—LEE IACOCCA
Gerard Poche, N.Y.C.

"This Bed's for you."—BERNADETTE CASTRO
Keith Spero, Encinitas, Calif.

"The duck stops here."—GROUCHO MARX
Carleton Carpenter, Warwick, N.Y.;
Bill Goff, N.Y.C.
similarly: Mark Fotopoulos, N.Y.C.

"Wish Lou Were Here."—BUD ABBOTT
John Blumenthal, Rye, N.Y.
similarly: Mary Corrigan, Pawtucket, R.I.;
Sarah Rallings Schlow, State College, Pa.

"Veni, vidi, vice."—DON JOHNSON
Natasha Rosen, Mt. Vernon, N.Y.
sp. mention: Sanford Gallant, Rochester, N.Y.

"Alf Wiedersehen."—E.T.
Bruce Sinclair, New Milford, Conn.

"No news is goof news."—DAN RATHER
Jim McNamara, New Rochelle, N.Y.
sp. ment.: Les Reizen, Birmingham, Mich.

"Where are the snobs of yesteryear?"—ELSA MAXWELL
John B. Rockwell, N.Y.C.

"Has Kapital."—FRIEDRICH ALFRED KRUPP
Alice M. Yohalem, N.Y.C.

"Out of sight, out of mink."—BESS MYERSON
Karen S. Morgan, N.Y.C.

". . .That ole ape in the hole."—KING KONG
Susan J. Roberts, Akron, Ohio

"When you walk through a store, hold your head up high."—IMELDA MARCOS
Jake Allen, Dorset, Vt.;
Uri Lemberger, Long Beach, N.Y.

"Life, liberty and the pursuit of hoppiness."—KERMIT THE FROG
J. D. Schnoz, Waltham, Mass.
similarly: C. R. Chester, Edmonds, Wash.

"For Me and My Gap."—ROSE MARY WOODS
Suzie Bolotin, Chapel Hill, N.C.

"Somebody lives me, I wonder who. . . ."—SHIRLEY MACLAINE
Patsy V. Felmet, Wintersville, Ohio

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 612, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by February 19. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 21 issue. Out-of-town postmarks are given three days' grace. ■

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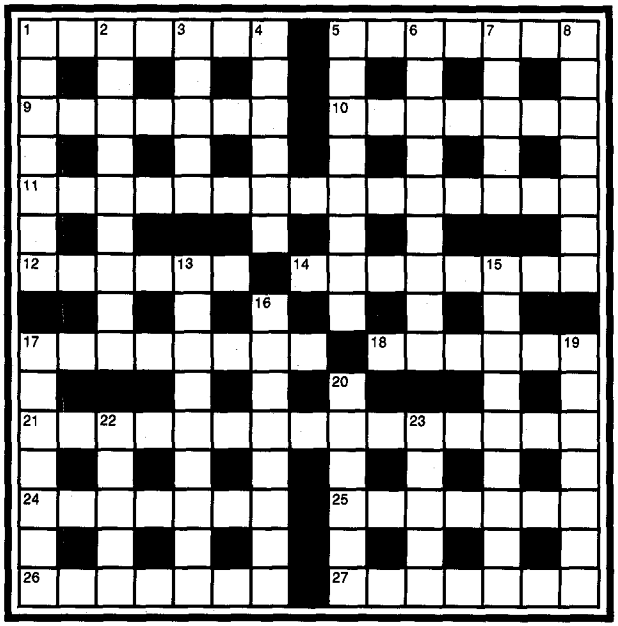
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Lay about a couple of pages in turn, but not a lot. (7)
5 Pale in rough seas—make port. (7)
9 The mean state attained by maturity. (7)
10 Pawnbroker having an odious appearance. (7)
11 Contention, and all just for blooming display! (6, 2, 7)
12 He would rob many a top man, it follows. (6)
14 Minor railway built by servicemen. (8)
17 A tale involving one of the family. (8)
18 By agreement there’s drink provided. (6)
21 Viewer’s complaint as singers end the broadcast. (4-11)
24 To repeat: a little boy should claim it at every opportunity. (7)
25 Sociable creature living in high-rise accommodation. (7)
26 Silly fools will admit no European. (7)
27 Boxed with soldiers in occupation, though far from fresh. (7)



DOWN

1 A university man in debt’s backed but cut. (7)
2 When idle it can break just the same. (9)
3 Aristocrat after a little prize money. (5)
4 He has to receive a member of the clergy, then the queen. (6)
5 Make a song about stone being used for filling in. (8)
6 In Alaska there must be a change or reform. (9)
7 The riddle one’s brought up late in the day. (5)
8 A woman without a home will get a reprieve. (7)
13 Not willingly late. (9)
15 Places specialising in skin treatment. (9)
16 The dramatist read a note before retiring, always. (8)
17 Phone about the design, so causing a breach. (7)
19 Swell underworld boss accompanied by nurse. (7)
20 The conversion of attics or stable. (6)
22 Strange article about rest being essential. (5)
23 “Thou . . . of the dying year”. Shelley (Ode to the West Wind) (5)

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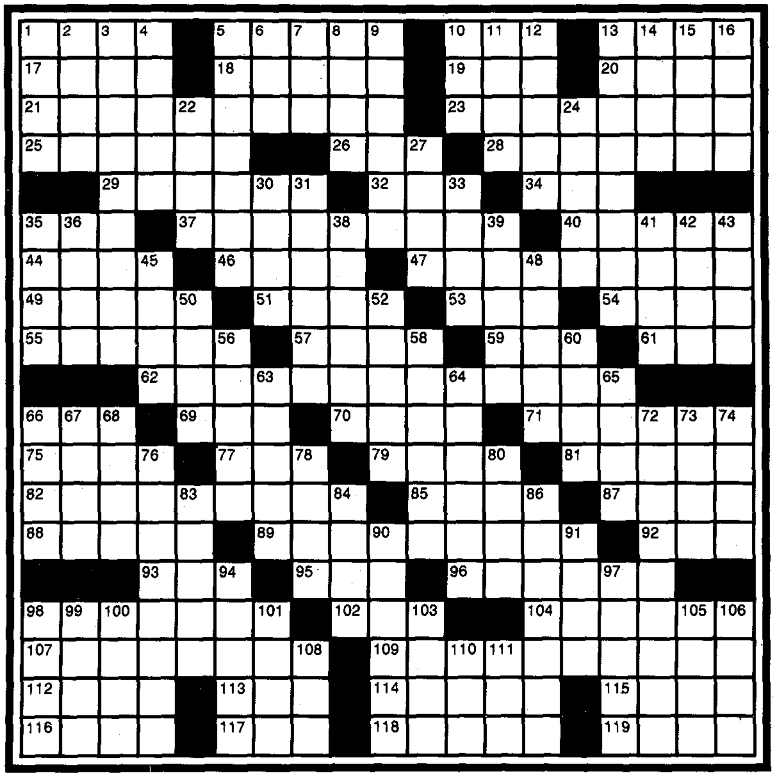
‘COUPLED’:‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

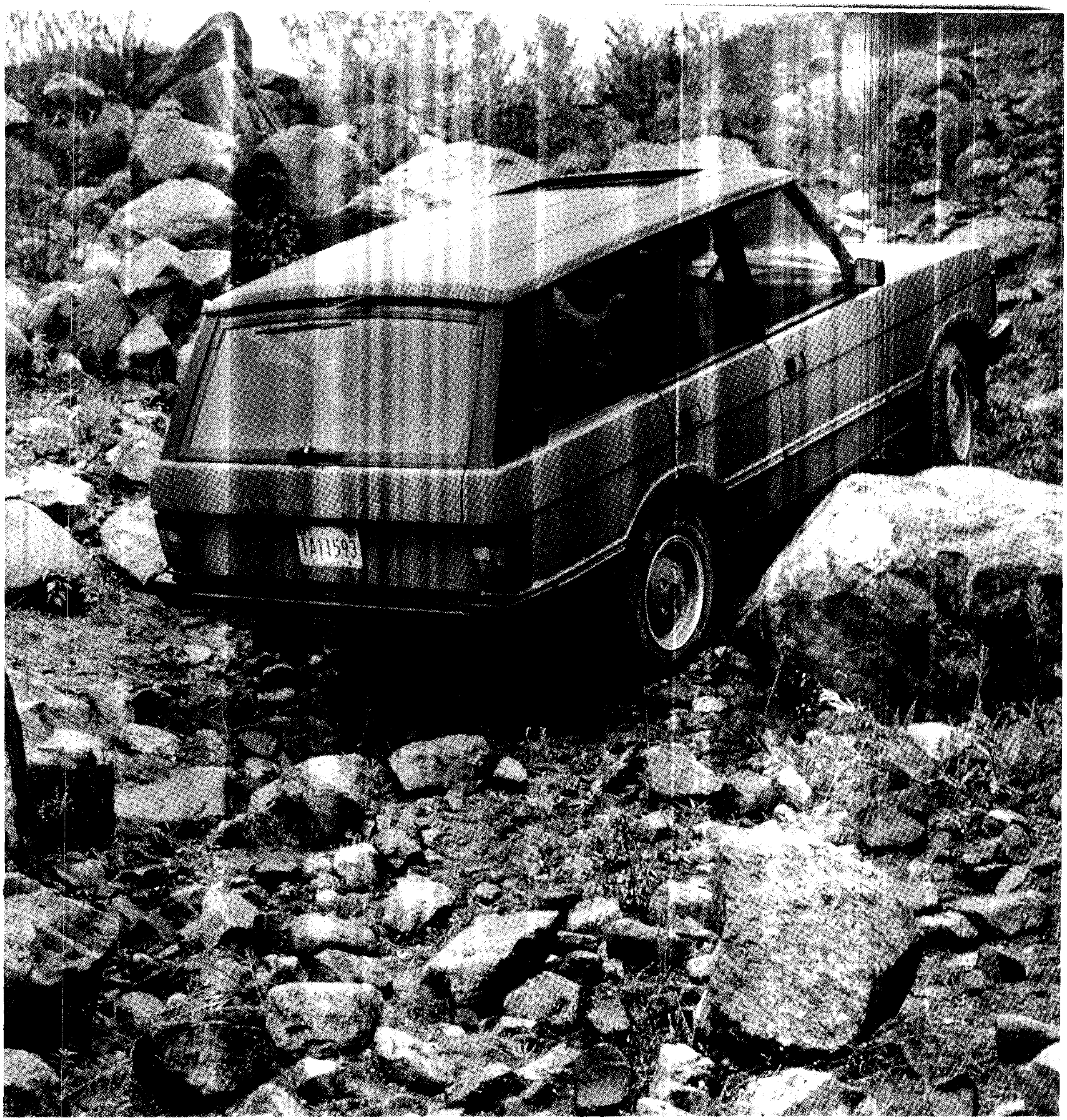
1 German cries of despair
5 Happify
10 Poor —— churchmouse
13 “—— gives?”
17 Versifier
18 Copying machine
19 Reine’s husband
20 Sitar music
21 Becky and Thomas
23 Barbara and Mischa
25 Grand finale
26 Erwin of films
28 Short theatrical presentation
29 Sewing-basket sights
32 Spire tip
34 Chang’s twin
35 Fore’s opposite
37 Ellen and Donald
40 Smooth-spoken
44 Weaver’s need
46 Word with glade or green
47 Feigned
49 Skeleton components
51 Bright thought
53 Matador’s prize
54 Clementine’s shoe size
55 Puts on notice
57 Inventor of the diving bell
59 O.S.S.’s successor
61 Pewter ingredient
62 Karen and Gary
66 Where the ’eart is
69 Color seen on February 14
70 Part of ASAP
71 Team grouping
75 One of the Douglases
77 Psychoanalyst’s topic
79 Winos
81 Good loser
82 Without a valid will
85 Azores island
87 “Cogito, —— sum”
88 Wield, as influence
89 Helen and Johnny
92 Earthlings
93 Dem.’s rival
95 In the past
96 Request for a repeat
98 Poe’s “—— of Amontillado”
102 Room extension
104 Novelist Jong, et al.
107 Irene and Horace
109 Julie and Phileas
112 Ending for sock or buck
113 Zodiac constellation
114 Seething
115 Basin for holy water
116 Waiter’s handout
117 Gull’s sound
118 Neighbor of Malaga
119 Winter athletes’ gear

DOWN

1 Altar location
2 Robert of “The Sun Also Rises”
3 Edith and Sly
4 Watch adjunct
5 Probe the unknown
6 Grazing ground
7 Jackie’s second
8 “Sixteen ——,” Ernie Ford hit
9 Devonshire capital
10 Incoming-flight abbr.
11 Mulligatawny, e.g.
12 Usher’s beat
13 Fay and Moses
14 Fisherman’s catch
15 Pulitzer author of 1958
16 Queen of Hearts’s tidbit
22 Trudge
24 Medieval guild
27 “—— and Away”
30 Eshkol of Israel
31 Gotlander’s land
33 Hungarian leader Nagy
35 Goya’s duchess
36 Court jester
38 Foots the bill
39 Nectarine’s kin
41 Pitman’s passageway
42 Start of Caesar’s boast
43 Serendipitous spot
45 TV’s Griffin
48 Partner of error
50 Polaris, for one
52 Good-bye, amigo
56 Perilous precipitation
58 “Peanuts” pet
60 Greek god of war
63 Mystery-writer’s Oscar
64 Lure
65 Scotch or ticker
66 Depression migrant
67 Saucy girl
68 Art Deco designer
72 Eydie and Peter
73 Try to persuade
74 Prep school for Cambridge
76 Deborah and En-lai
78 Great Barrier Island
80 Examine electronically
83 Kettle emission
84 Periphery
86 Famed Seminole tribesman
90 Wallet smallie
91 Important part of a taxi
94 Hymn
97 Rhythmic jazz themes
98 Cable car
99 Put on the payroll
100 Milton Friedman’s field: abbr.
101 Place for a banjo, in a song
103 New Mexico wolf
105 Hindu god of fire
106 Three-chevron G I’s
108 This minute
110 —— sequitur
111 Katy follower



Solutions to last week’s puzzles appear on page 113.



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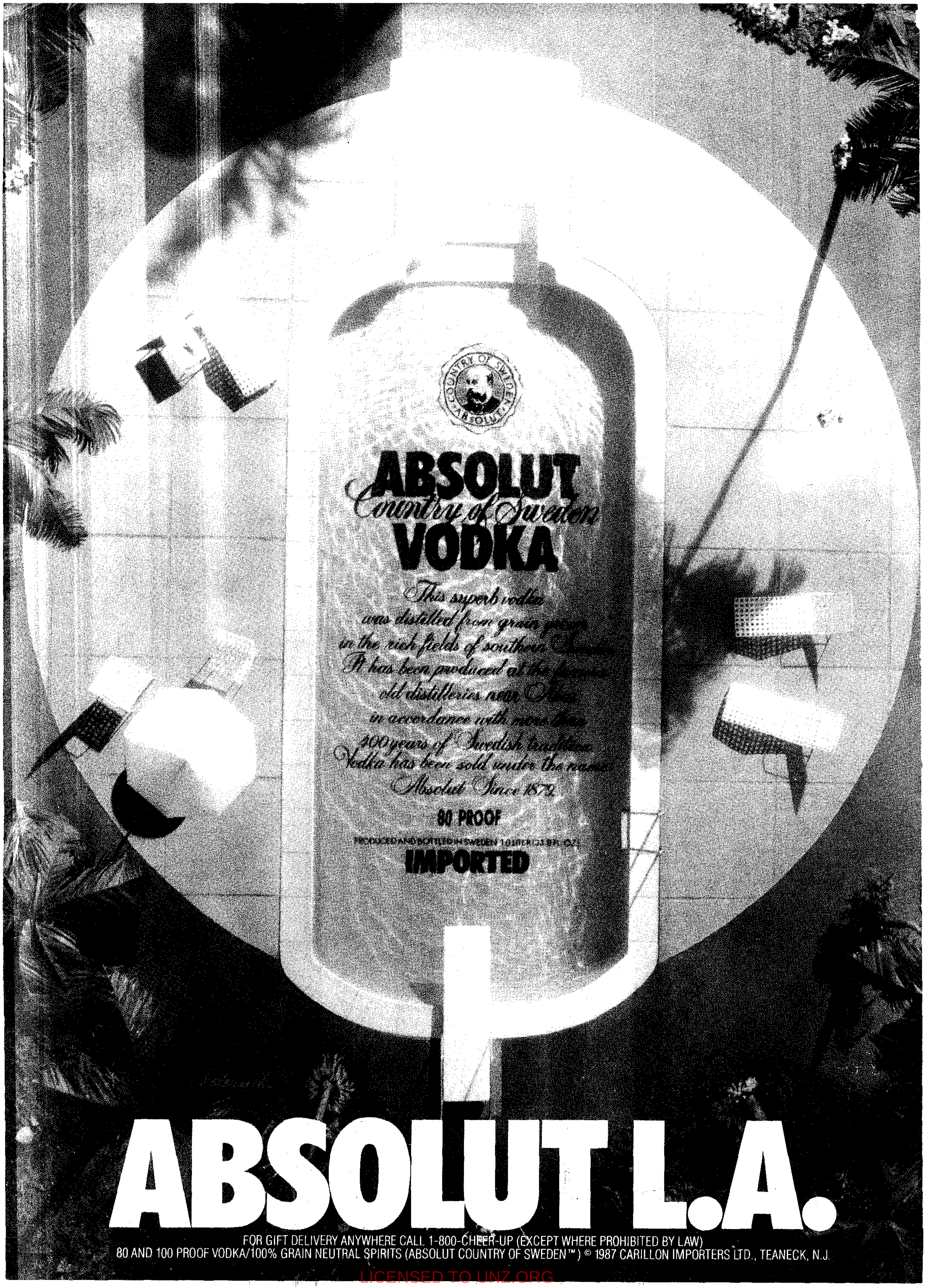
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